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THE ENGLISH MUSICAL THEORISTS of the SEVENTEENTH CENTURY  
with particular reference to CHARLES BUTLER and THE PRINCIPLES  
of MUSIK in Singing and Setting...1636.

VOLUME THREE

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## APPENDIX A

### BUTLER'S SOURCES AND REFERENCES



AELIANUS Hist. animal

On the Characteristics of Animals trans A.F. Scholfield

Loeb Classical Library, 1959

"Pythagorei affirmunt..." 1.10.c.29 Butler, \*\*v pp 323-4

AQUISGRAN[O] Council of

in CONCILIA generalia et provincilia...(ed. Severinus Binius)

Antonius Hieratus, Cologne, 1618

"Studendum summopere..."Canon 137 Butler, p117 Vol 3pt 1pp  
251-2

ARISTOTLE de Partib animal

Parts of Animals trans A.L. Peck

Loeb Classical Library, 1937

"Ictu trajecta..." 1.3.c.10 Butler p. 135 p.281

ARISTOTLE Politics

Politics trans T.A. Sinclair

Penguin Books, 1969

"Quidam in harmoniis..."	1.4.c.3	Butler, 5	p.154
Grammar, Music and Gymnastic	1.8.c.3.	92	p.301
"Optimam esse degenidia rationeml.	1.8.c.3	124	p.303
"Vetæres inter disciplinas..."	1.8.c.3	2	p.302-3
"Congriut autem..."	1.8.c.5	120	p.310
"Habet musica..."	1.8.c.5	120	p.308
"Habet musica..."	1.8.c.5	93	p.308
"In melodiis ipsis..."	1.8.c.5	3	p.309
Musica medicina est..."	1.8.c.5	123	p.307
"Phrygia distrabit..."	1.8.c.5	6	p.309
"Quod si..."	1.8.c.5	93	p.309
"Sunt autem..."	1.8.c.5	93	p.308
"Somnus, potus, musica..."	1.8.c.5	126	p.306
"Antiqui aiunt..."	1.8.c.6	22*v	p.312
"Habet eandem vim..."	1.8.c.7	6	p.315

"Lydia maxime..."	1.8.c.7	Butler,	5	p.316
"Manifestum quod Doricam..."	1.8.c.7		5	p.315"
"Quonian videmus..."	1.8.c.7		95	p.313
"Sunt autem..."	1.8.c.7 [c.5.]		95	p.309

ARISTOTLE Problems

Problems trans W.S.Hett

Loeb Classical Library, 1936

Highest and lowest strings	[Section 19]	Butler,	20	
"Et in Triquetris..."	Sec.19 Ques. 23	pp	31-3	p.393
"Cum neta dupla..."	Sec.19 Ques. 35	p	33	p.399
	Sec.19 Ques.38	p	120	pp.401-2
	Sec.19 Ques.40	p	108	p.405
	Sec. 19Ques.43	p	108	p.407

ARISTOXENUS Harmonicerum element

Harmonicarum Elementorum ed. H.S. Macran

Oxford UP 1902

"Acumen est..."	1.1 [Sec 10 of Bk 1]	p	20	p.172
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ATHANASIUS Interpretation of the Psalms

= Ad Marcellum Epistola, in Opera Omnia...

Sonii, Morelli and Cramoisy, Paris 1627

"Propheta Psalmes ut modulis..."		p.106	p.960
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ATHENAEUS Deipnosoph

The Deipnosophists trans C.B.Gluick

Loeb Classical Library, 1941

Two sorts of instruments	1.4 sub persona Aristoxeni	p. 94	pp.291-3
"Ad exercenduam acuendamque..."	1.14	p. 9	pp.397-8
"Eos qui optime saltant..."	1.14	p.127	p.391
"Ionicam saltabant,.,."	1.14 [c5]	p.135	p.397
"Nostra aetate Ionum..."	1.14	p. 4	p.371
	1.14	p.108	pp397 ff



AUGUSTINE	Confessions			
	<u>Confessions</u>	trans R.S. Pine-Coffin		
	Penguin Books, 1961			
"Quantum flevi..."	l.9.c.6	Butler p.109		p.190ff
"Aliquando plus..."	l.10.c.33	p.109		
<hr/>				
AUGUSTINE	Tom 9 de decem chordis			
	in <u>S. Aurelii Augustini...Opera Tomis Decem</u>			
	Paris, 1614			
"Talibus etenim..."	Vol.9	p.133		p.270
<hr/>				
AUGUSTINE	De Musica			
	<u>Liber Beati Augustini episcopi Musica nuncupatus...</u>			
	1491			
"Musica est scientia bene modulandi"	l.1.c.2	p. 2		p.297 v col.1
<hr/>				
AUGUSTINE	De Ordine			
	in <u>S Aurelii Augustini...Opera Tomis Decem</u>			
	Paris. 1614			
"Sonus triplex est..."	Tom. 1 l.2. [c14]	p.3.		p.209
<hr/>				
AUGUSTINE	Epistola 28 ad Hieronymum			
	in <u>S Aurelii Augustini...Opera Tomis Decem</u>			
	Paris, 1614			
"Nom enim frustra..."	[ Vol 2 ]	p113r		p.40
<hr/>				
AUGUSTINE	Exposit Ps 18			
	in <u>S Aurelii Augustini...Opera Tomis Decem</u>			
	Paris, 1614			
	[ Vol 8 ]	p.133		p.38
"Quam mult..."				
<hr/>				
AUGUSTINE	Prefat to Ps			
	in <u>S Aurelii Augustini...Opera Tomis Decem</u>			
	Paris 1614			
"Spiritus sanctus..."	[ Vol 8 ]	p.110		p. 4
<hr/>				

AUGUSTINE	Ps 149		
	in <u>S Aurelii Angustini...Opera Tomis Decem</u>		
	Paris, 1614		
"In choro..."	[Vol 8]	p.113	p.714
<hr/>			
BACON	Centur 2 n 110		
	= <u>Sylva sylvarum...</u>	[First ed 1626]	
	Apud Franciscum Hackium, Lugduni, 1648		
The Diapason or Eighth"	[Century 2 No 103]	p. 52	p. 85
	Centur 2 n 110		
	= <u>Sylva sylvarum...</u>		
	as above		
"The concords in musick"	[Century 2 No 107]	p. 54	p. 87
<hr/>			
DUBARTAS			
	<u>Du Bartas his Devine Weekes and Workes</u> trans Joshua Sylvester		
	London, H. Lowmes 1605/6		
"Never elsewhere..."	The Tropheis		
	[1st Book of Fourth Day of Second Week]		
		p.104	p.540
"Thou shalt survive..."	[as above]		
		p.104	p.541
"Column of Heber..."	[Fourth part of Second Day of Second Week]		
	*2v		
"O Profane Writers..."	Quadrain <sup>44</sup> of Urania	p.133	pp.662-3
<hr/>			
BASIL	Epist 63 ad Neocaesarianos		
	in <u>Saint Basil : Letters</u> trans R.J.Deferrari		
	Loeb Classical Library, 1930		
"De nocte populus..."		pp.107-8	pp.187-9
<hr/>			
BASIL	Praefat ad. Psalmos		
	in <u>Sancti Patris Basilii Magni...opera omnia</u>		
	Parisiis: Sumptibus Claudii Morelli 1618		
"Delectabiles cantionum..."	[Vol 1]	Butler p 110	p.126
"In scriptur a quidam..."	[Vol 1]	p.103	p.125

BEDE Musica Practica  
 in Opera Bedae Venerabilis..per Johannem Hervagium  
 Basiliae, 1564

= Bedae Presbyteri Musica quadrata seu mensurata

"Nulla scientia..." Butler, p. 73 col 1  
 line 44  
 p. 417

BOETHIUS De Musica

= Arithmetica geometria et musica

[ Venice, per Iohannem et Gregorium de Gregoriis, 1492 ]

"Cum sint quatuor..."	[ 1.1.c.1 ]	Butler, p 2	p 174 col 1
"Cum vinolenti..." out of Tully's fragments	[ 1.1.c.1 ]	pp 7-8	dd2 col 2
"Ex his perspicue appareat..."		p 120	dd 2v
"Modi musici..."	1.1.c.1	p 4	dd2 col 1
"Nilhil est tam proprium..."		p 120	dd 2r
"Illud tamen..."	1.1.c.7	p 30	dd3r col 2
"Intervallun est..."	1.1.c.8	p 52	dd3v col 1
"Pythagoras dum inquirebat..."	1.1.c.10	p 31	dd3v cols
Magnitude, Capacity, Crassitude.	1.1.c.11	p 33	dd 3v
"In Heptachordi..."	1.1.c.20	p 21	p.177v col 1
"Inque his gravissima..."	1.1.c.20	p 20	p.177r col 2
"Musica quatuor nervis..."	11.c.20	p 20	p.177r col 2
"Quintam vero..."	1.1.c.20	p 20	p.177r col 2
"Aristoxenus musicus..."	1.3.c.1	p 23	p.185 col. 2
"Philolaus duas..."	1.3.c.5	p 23	p.187r col 2
"Tonus duobus Semitonis..."	1.3.c.6	p 23	p.187v col 1
"Diesis..."	1.3.c.8	p 23	p.187v col 1
"Minus semitonum..."	1.3.c.14	p 23	p.190v cols 1-2

"Apotome major est..."	1.3.c.15	p 23	p 191r cols 1-2
"Ex diapason Igitur..."		p 86	p 201r col 2
"Pythagorici..."	1.5.c.6	p 52	p.203r col 2

BUCK, Sir George      The Thirde Universitie  
                               The Thirde Universitie...  
                               London, 1615

"In this thirde Universitie..."      <sup>2</sup>4r      p.984

BUTLER, Charles      Orat  
                               = Oratoriae libri duo...  
                               R H, London, 1642

"The notation of the name..."      1.2.c.2. s.5      p 70  
 "Nature, Art, Exercitation..."      Epilogue      p 92

BUTLER      Rhet  
                               = Rhetoricae libri duo...  
                               J. Barnes, Oxford 1597

"An equal sound..."      1.2.c.2.      p 98      pp65-7  
 "Metonymia effecti..."      1.1.c.2      p 10

CALVISIUS, Sethus

Melopoeia sive Melodiae condendae Ratio...  
 Erphordiae [=Erfurt] Georgii Baumannii...1592

"Cum ob pares..."	c.1	p 90	B6v
"Et si hodie..."	in fine c.1.	p 96	B7r
"Harmonia est..."	c2	p 52	B7v
"Partes aut voces..."	c.2.	p 42	B7v
"Composita intervalla..."	[c.3.]	p 52	Cv
"Intervalla simplicia	c.3.	p 52	Cv
"Diapason ex omnibus..."	[c.4]	p 47	C4r
"Diapason prima est..."	[c.4.]	p 53	C4r
Primary concords - perfect	c.4	p 54	C4r
"Quae vix perfecta..."	c.4	p 55	C5v
"Rejicitur hodie..."	c.4	p 54	C4v
"Unisonus dicitur..."	c.4	p 54	C3v

Secondary concords - imperfect	c 5	p 54	C5r
Concord proportions	c 5	p 33	C5r -C8v
"Etsi maxime..."	c 8	p 46	D5v-D6r
"Consonantiare perfectae..."	c 9	pp 63-4	E2v
"Non frequenter..."	c 9	p 55	E3r
"Plurimum utilitates..."	c 9	[c12] p 70	G2v
"Tanta vis est..."	c 9	p 63	D8r
Consecution of Thirds	[c 10]	p 64	E7v-E8r
"Ex consonantiis perfectis..."	C 10	p 63	E4v-E5r
"Ex perfectis..."	[c 10]	p 64	E5r
"Haec tria intervalla..."	c 10	p 55	F4v
"Vix quidem Quartae..."	c 10	p 57	F3v
"Dissonantiae..."	c 11	p 64	F5r
"Quae unum formae sunt..."	[c 11]	p 64	F5v
"Tritonus etiam..."	c 11	p 64	F6v
"De Octavis idem..."		p 48	Gr
"Facilius quarta..."	c 12	p 70	F8v
"Semibrevis etiam minima..."	c 12	p 70	F6v-F7r
"Semidiapente..."	[c 12]	p 70	F8v
"Syncope aliquando..."	c 12	p 71	F7r
"Syncope est..."	c 12	p 70	F6v
Major & Minor tactus	c 12	p 70	
"Clausula omnis..."	c 13	p 71	G4r
"Clausulan vocamus..."	[c 13]	p 71	G3v
"Imperfectae clausulae..."		p 71	G8v
"Perfectae cadentiae sunt..."		p 71	G4v
"Modulationum repetitiones..."		p 80	H4v
"Primariae clausulae..."	C 14	p 87	H3v
"Primariam clausulam..."	c 14	p 87	H3v
"Si praeterea..."	c 14	p 87	H3v
"Fuga est certa..."	c 15	p 80	H4v
"Fuga est vel..."	c 15	p 80	H5v
"Partes fugae duae..."	[c 15]	p 80	H5r
"Circa finem..."	c 17	p 88	Ir
"Cognito tropo..."	c 17	p 87	H8 r v



CICERO Brutus

Brutus trans G.L. Henderson

Loeb Classical Library, 1939

"Nec dubitare debet..." Section 36 p 7 c 18 s 71 p 67

CICERO Brutus

Brutus ed. A.E. Douglas

Oxford at the Clarendon, 1966

"Utinam extarent illa..." Section 38 p 5 p 19

CICERO de Legibus

De Legibus, trans C.W. Keyes

Loeb Classical Library, 1928

"Assentior ego Platoni [ Bk 2 s 15 ] p 3 pp 4171-9

"Honoratorum virorum Bk 2 p 125 p 449

"Honoratorum virorum Bk 2 in fine p 5 p 449

CICERO de Offic

De Officiis ed. H. Holden

Cambridge U P 1869

"Ut in fidibus..." 1.1. ad finem p 118 p 52

CICERO De Oratore

De Oratore ed A.S. Wilkins

Oxford, Clarendon, 1892

"Quae maximae sensus..." 1.3. p 63 p 460

"Quanto molliores..." 1.3. p 90 p 461

CICERO De Oratore perfects

The Orator trans H.M. Hubell

Loeb Classical Library, 1939

"Mira est quaedam..." p 1 pp 347-9

CICERO de Senectute ed J.S. Reid

Cambridge U.P. 1925

"Temeritas est..." p 129 Sec. 6 para 20

p 36

CICERO Pro Archia

Pro Archia Poeta in Selected Political Speeches trans  
M Grant

Penguin Books 1969

"Bestiae saepe..."	□□ 2v	p 158
"Homerum Colophonii..."	** 2r	p 158

CICERO Tusc. Quaes

Tusculan Disputations trans J.E. King

Loeb Classical Library 1927

"Epaminondas..."	1.1.	p 10	p 7
"Summam eruditionem..."	1.1.	p 8	p 7
"Themistocles..."	1.1.	pp 124-5	p 7
"Epulis magistratum..."	1.4	p 5	p 331
"Epules magistrativum..."	1.4.	p 124	p 331
"Gravissimus author..."	1.4.	p 5	p 331
"Gravissimus author..."	1.4.	p 124	p 331
"Mentes suas Pythagorei..."	1.4.	p 123	p 329
"Neque vero illud..."	1.4.	p 5	p 331
"Pythagorei mentes suas..."	1.4.	p 123	p 329

CLEMENT (of Alexandria) Paedag 4

in Clementi Alexandrini Omnia...opera

Laurentius Torrentinus, Florence, 1551

"In bellis suis..."	[ c 4 of Book II ]	p 7	p 54
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COMENT ANTIQ "Motus Ionicos"

in Edition of Horace's Odes with Commentary by Dionysiu

Lambinus

Andreae Wicheli, Francofurti ad moenum, 1577

"Motus Ionicos"	p 135 Part 1 p 158
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CONSTANTINOPLE (6th Council of) Canon 75

in Concilia generalia et provincialia...(ed Severinus Binius)

Antonius Hieratus, Cologne, 1618

"Eos qui in ecclesia..."	p 117 vol 2 pt 2 p 248
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DECRETALS      Decret dist. 92

in Corpus iuris canonici : Gratian, Decretals...

Hugo a Porta, Lyons, 1548

"Non liceat in pulpita..."	No. 92	p 118	p 263
"Non vox sed votum..."	No. 92	p 118	p 263

ERASMUS      Apophth

Apophthegmatum Opus...

Paris : Robert Stephanus, 1547

"Objurgantibus respondit..."	1.3. Apoph 92	p **v	pp 176-201
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EUSEBIUS      De Vita Constantini

in Ecclesia Historia...

Basileae per Sebastianum Henricpetri, [1611]

"Constantinus cantare..."	14.	p *3v	
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EUSEBIUS      Eccles Hist.

The History of the Church

Penguin Books, 1967

"E. noteth...Philo..."	1.2.c 16 [c17]	p 106	p 91
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FRANCHINUS

Practica Musicae...Franchini Gaffori laudensis

Venice, 1512

22 Cliffs in scale	1.1.c.1	p 21	p 4r
"Omnia ligatura..."	1.1.c.2	p 38	p 6r
"Septem tantum..."	1.1.c.2	pp 16-17	p 5r
"Poetae atque Musici"	1.2.c.1	p 27	p 21v
"Postremo novis Cantoribus..."	1.3.c.15	p 98	pp 47v-48r
"Studeat insuper..."	[1.3.c.15]	pp 96-7	p 48r

[GALEN]

Primo Therapeutices

in Caelius Rhodiginus : Lectionum Antiquarum...

Apud heredes Andreae Wicheli...1599

"Abesse a convivio..."	[Bk 9 c.1.]	p 124	p 379
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## GELLIUS

Noctes Atticae trans. J.C. Rolfe

Loeb Classical Library, 1927

"Septem urbes..."	1.3.	**2r Vol 1. pp275-6
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GLAREANUS Dodec

Dodecachardon...

Basle, 1547

"Veteres musici..."	1.1.c.2	p 17	p 2
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Dodecachardon... ed Clement A Miller

Amer Soc. Mus 1965

"Sunt Claves natura..."	1.1.c.2. [c.3.]	p 17 Vol 1 p 45
"Consonantiarum Regina..."	1.1.c.8	p 48 Vol 1 p 60
3 degrees of each of 5 moods	1.1.c.21 [1.2.c.21]	p 3 Vol 1 pp 97-103
"Ars ut ars..."	c.12 [1.3.c.12]	p 30 Vol 2 p 242

HOMER Epigr

in Homeri quae exstant omnia...

Basileae : per Sebastianum Henricpetri [1606]

Superlative of supra	p 19	pp 378-80
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HOMER Iliad

Butler is probably here referring to the feasts of p 7  
the suitors at the beginning of the Odyssey,  
Chapter 1

Iliad trans E.V. Rieu

Penguin Books, 1965

"Ibi quidem adolescentes..."	Sigma	p 127	p 352
"Sponsas autem..."	Sigma	p 7	p 350
"Virgines autem..."	Sigma	p 122	p 352
"supremus Iupiter..."	Tau	p 19	p 360
"Luctus principes..."	Omega	p 125	p 456

HOMER            In Mercurium

=Hymnus in Mercurium in Homeri quae exstant amnia...

Basileae : per Sebastianum Henricpetri, [1606]

"Intus testudinem..."

p 20    p355

Mercury and chelys

p 17    p355

HOMER            Odyss

Odyssey trans E.V. Rieu

Penguin Books, 1964

"Cantusque & choreae..."    Alpha

p 124    p 29

"Omnibus enim hominibus..."    Theta

\*\*2r    p 135

"Non enim ego..."

Iota

p 124    p 139

HORACE           Carmine

in Q Horatii Flacci : Opera    ed. Page, Palmer and Wilkins

Macmillan, 1922

"Curvae lyrae parentem            1.1. Ode 10

p 20    p 8 16

"Motus doceri gaudet..."            1.3. Ode 6

p 132    pp 47-8

Movit Amphion..."            1.3. Ode 11

\*\*2    p 51 1.2

HORACE           In Arte poetica

= Ars Poetica in Q Horatii Flacci : Opera

Macmillan, 1922

"Sylvestres homines..."

\*\*2r    p 194  
11 391-6

HORACE           Satyra

Satires            ed A Palmer

Macmillan and Co. 1949

"Non mellius..."    1.1. n.7.

p 130    p 39  
11 19-20

ISIDORE           De offic. eccles

De Officiis Ecclesiasticis in Opera omnia Isidori...

Coloniae Agrippinae : sumptibus Antonii Hierat, 1617

"Chorus est proprie..."            1.1. c.3

p 108    p 392

"Omnes affectus..."            1.1.c.5

p 3    p 392

"Carmina quaecunque..."            1.6.c.6

p 108    p 392

"Hilarius Gallus..."	1.1.c.6	p 106	p 392
"Antiphonas Graeci..."	1.1.c.7	p 107	p 392
"Responsorias..."	1.1.c.8	p 106	p 392
"Psalmistam & voce..."	1.2.c.12	p 117	p 404
"Psalmos cantabant..."	1.2.c.12	p 105	p 404

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ISIDORE Orig

Originum in Opera omnia Isidori...

Antonii Hierat, 1617

"Inter responsorias..."	1.6.c.19	p 108	p 51
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JEROME Epis Paulae & Eustochii ad Marcellam

in Saint Jerome : Lettres Vol 2 ed Jerome Labourt

Societe d'Editions Belles Lettres, Paris, 1951

Hic vox quidem p 105-6 p 110

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JEROME Ep to Ephesians 5.19

in D Hieronymi Presbyteri in Epistolam ad Ephesios ad Paulam et Eustochium

Opera D Hieronymi...

Antwerp; Chris. Plantin, 1578

"Audiant haec..."	[Tome VI]	p 118	p 188
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KEPLER Harmon

Iohannis Keppleri Harmonices Mundi Libri V

Lincii Austriae : sumptibus Godofredi Tampachii 1691

Bo, Ce, Di, Ga	1.3.c.10	p 15Bk 3 p 57
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KRANTZIUS Daniae

Rerum Germanicorum historici claris...Daniae...

Apud haeredes Andreae Wicheli, Francofurti ad moenum, 1583

Ericus Musician	1.5.c.3.	p 7
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LAODICEA (Council of)

in Concilia generalia et provincialia...(ed Severinus Binius)

Antonius Hieratus, Cologne, 1618

"Quod non oportet..."	c 15	[Canon 15]	p 118	vol 1. pt. 1 pp243-44
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## LISTENIUS

= Musica Nicolai Listenii...

Norimbergai apud Iohann Petreium, 1549

Maj/min Tactus		p 70	p 73
"Tres posteriores species..."	l.2.c.1	p 28	p 46

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## LUCIAN

In Parasito

In Parasito trans A.M. Harmon

Loeb Classical Library, 1961

"Ars est comprehensio..."		p 93 Vol 3 pp237 317
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## LUTHER

Epistola ad Senfelium Musicum

in Calvisius : Melopoeia..., Erfurt, 1592

"Scimus Musicams..."	*3v	B 5v
"Scimus Musicams..."	p 115	B 5v

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## MACROBIUS

Somn. Scip

In Somnium Scipionis libri II

Lugduni : apud Seb. Gryphium, 1550

"Non solum qui..."	l.2.c.3	p 8
"Omnes habitus..."	l.2.	p 3
Pan and Vulcan	l.1.c.1.	**4r

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## [MANTUAN (Baptista)]

"Cur tanta, delubra..."

in Ornithoparcus : his Micrologus... trans Dowland

London, 1609

p 116 Bk 4c 8

## MARTIAL

In Martiale castrato

= Martialis castratus [or castus] There were many eds.

Butler may have known, Paris, 1514 to Cologne, 1624. But there does not appear to have been one from England. I have not traced the exact quotation in any of the Martials consulted. See Note 66 at end of Book Two of mod. ed. for a reference.

"Perditorum itaque..."

## MARTIANUS CAPELLA

De Nuptiis Mercurii et Philologiae

ed L. Walthardi

Berne 1763

3 degrees of each of 5 modes 1.7. p 3

Highest and lowest strings p 20

MARTYR, Peter

P.M. Loc Com

= Loci Communes D. Petri Martyri Vermilii...

London, Thos. Vautrollier, 1583

"Cantus, etsi per se..." Classis 3, para 25

[Classis 3 c 13. para 25]

p 95 p 675

"Omnia haec..."

Cl 3. c.13 p25

p 8 p 675

"Sciendum est veteres..." Cl 3. c.3. p 25

[Cl 3 c 13 p 25]

pp 133-4 p 675

MERSENNE

De Harmonicis Instrumentis

= F. Marini Mersenni...Harmonicorum Libri [12] In quibus agiturde Sonorum natura, causis & effectibus : de Consonantiis,Dissonantiis... Compositione, orbisque totius HarmonicisInstrumentis Sumptibus Guillelmi Baudry: Lutetiae

Parisiorum, 1635

p 33

MERSENNE

Genes

= F Marini Mersenni...Quaestiones celeberrimae in Genesim...

Lutetiae Parisiorum. Sumptibus Seb. Cramaisy, 1623

"Sy"

p 15

Charles IX and his Academy

4r

Hyperphrygian mood c.4.v. 24 art 16

p 6 cols 1531 ff

Naming of notes after Greek

vowels

p 15

MORLEY, Thomas

Introduction

A Plaine and Easie Introduction...

1597

mod. ed R.A. Harman, J.M. Dent 1952

"As for the sharpe in the bass Pt 2 p 29

p 71 p 175

Hitting the eight in the face

p 64 p 147-8

MUTINENSIS = [FOGLIANO]

Musica Theorica Ludovici Foliani Mutinensis...

Venetiis per lo Antonium & Fratres de Sabio...1529

Concord Proportions

p 33 cc2 and 3  
of Sectio  
Secunda

NICEPHORUS (Callistus) Eccles. Hist

Ecclesiastieae Historiae libri XVIII

Paris: apud Seb. Nivellium... 1562

"Pius Imperator Theodosius"	1.1.c.3 [1 14 c.3]	*3v	
"Post Synodum..."	1.17. c.28	*3v	p 552

ORNITHOPARCUS

Ornithoparcus : his Micrologus... trans J. Dowland

London 1609

"Graeca litera..."	1.1.c.2 de Clauibus [c3]	p	17	Ev
"G.A. divina..."	1.1.c.2.	pp	14-15	Dv
"Guido Aretinus..."	1.1.c.3	p	14	D2 r
"Musicorum ac Cantorum..."		p	10	C2v-C3r

OVID

Met 1

Metamorphoses trans Mary Innes

Penguin Books, 1955

"Structis cantat avenis"	No. 1	p	10	p	47
"Per me concordant..."	1.1. in fine		**v	p	53
"Non illos..."	No. 12	p	94	p	272

OVID

Tristia

Ovide: Tristes ed Jacques Ancre

Societe d' Edition Belles - Lettres, Paris, 1968

"Qui monet ut facias..."	1.5. in fine	p	116	p	162
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OWEN, John Epigr 171

= Musica aulica duarum vocum in Epigrammata

Iohannis Owen... Libri Tres...

John Legate for Simon Waterson, 1612

p 15 B4v







"Veterum Romanorum epulis"	1.1.c.10	p 124	p 169
"Cantum vocis plurimum"	1.5.c.10	p 98	
"Musicarum etiam..."	1.5.c.10	p 11	
"Pythagoreis..."	1.9.c.4	p 7	p 511
"Qui cum somnum"	1.9.c.4	p 6	p 511

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RHODIGINUS, Caelius Variarum

[ Butler spells "Rhodoginus" ] = Lectionum Antiquarum Libri XXX

Apud haeredes Andreae Wicheli...1599

Out of Strabo...	[ 1.9.c.2 ]	**2 v	p 382
"Prima Lydu..."	[ 1.9.c.3 ]	p 5	p 383
"Quid Cassiodorus..."	1.9.c.3	p 3	p 383
"Verum sicuti equitare..."	1.18.c.18	p 127	p 847

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SAXO, GRAMMATICUS Historiae Daniae

Historiae Daniae...

P. Lonicerus, Francofurti ad Moenum, 1576

"Ericus musician" Bk 12 p 7

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SOCRATES. (Historian) Ecc. Hist

Ecclesia Historia...

Paris, Antoine Vitre 1668

"Ignatium Antiochiae..." 1.6.c.8. p 106-7 pp 313-4

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SOZOMEN Ecc Hist

Ecclesia Historia...

Basileae per Seb. Henricpetri, [ 1611 ]

dividing into 2 parts	1.3.c.29	p 107	
Chrysostomo...	1.8.c.8	p 107	p 528
"Populus Antiochenus..."	1.7.c.23	p 6	p 520-1

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SPEED, John Chron

= Historie of Great Britain

2nd ed. 1627

"Hadrian..."	Bk. 6 c.17	**v	p 218
"Alexander Severus..."	Bk. 6.c.27	**v	p 235
"Elfred or Alfred..."	Bk 7.c.36	**v	P 375

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STEPHANUS, Henricus Pref. to Poetae Principes  
 in A General History... Sir John Hawkins Dover 1963  
 p 402, gives story from Stephanus' preface to Herodotus  
 "The Lion..." \*\*2v

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SUIDAS In litera T  
Lexicon... Gk and Lat. ed. Aemilius Portus  
 Coloniae Allobrogum...1619

"Timotheum..." p 6

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TACITUS In Descriptione Germaniae  
On Britain and Germany trans H. Mattingly  
 Penguin Books, 1969  
 "Cantantes ibant..." p 7 pp 102-3

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THEODORET Ecc Hist.  
Historia Ecclesia...  
 Basileae : per Seb. Henricpetri [1611 ]  
 Flavianus and Diodorus 1.1.c.24 p 107 p 356  
 "Antiocheni cognito..." 1.3.c.27 p 128 p 367

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TREMELLIUS Gem 4 21  
 in Bibliorum pars prima...Latine recens ex Hebraeo facti...  
 Frankfurt, 1575  
 Jubal p 94 p 9

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TREMELLIUS Ps 7 and Ps 48  
 pp 102-3  
 "quae omnibus..." Psalmi Davidis ex hebraeo in Latinum conversi...  
 "Canticum Psalmum..." London : Henry Denham...William Seres, 1580  
 This gives the substance of Butlers' references  
 but not the exact working. No book of Tremellius  
 located gives exact quotation

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VALLA, Georgius  
...de expetendis et fugiendis rebus opus  
 Venice, 1501

"Huius lyrae..." p 21

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VIRGIL	Aeneid			
	<u>The Aeneid</u>	trans Jackson Knight		
	Penguin Books, 1969			
"Misenum Aeoliden..."	16.	p 7	p 152	
"Pars pedibus..."	1.6.	p 11	p 166	
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VIRGIL	Eclog			
	in <u>Pastoral Poems</u>	text and trans. E.V. Rieu		
	Penguin Books, 1967			
"Alta sub rupe..."	No. 1.	p 122	p 24 l 56	
"Imitabere..."	2	p 10	p 32 l 31	
"Pan primus..."	2	**v	p 32 ll 32-3	
"Et vitula..."	3	p 130	p 48 l 109	
"Non me carminibre..."	4	**2r	p 56 ll 55-7	
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VIRGIL	Georg.			
	<u>Georgics</u>			
	Folio Society, 1969			
"Interea longum..."	No. 1	p 122	p 22	
"Mulcentem tigres..."	[4]	**2r	p 65	
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VITRUVIUS				
	<u>L. Vitruvii Pollionis de Architectura libri X</u>			
	in Valla's ed. of <u>Cleonidas...introductionum</u> , 1497			
Highest and lowest strings	1.5.c.4	p 20	l 11r	
<hr/>				
WITHER George	G.W.			
	= <u>A Preparation to the Psalter</u>			
	R. Okes, London 1619			
Psalms		p 104		
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## BIBLE

The Holy Bible, Conteyning the Old Testament and  
the New : Newly translated out of the Originall  
tongues : and with the former Translations diligently  
compared and revised by his Maiesties speciall  
Commandment. Appointed to be read in Churches.

Imprinted at London by Robert Barker, Printer to the  
Kings most Excellent Maiestie. Anno Domini, 1611

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Ext, of a Sixt and a Diapason. And so a Tridiapason-fel-  
cond, or a Tridiapason-third, of a Second or Third and a  
Tridiapason.

All w<sup>ie</sup> Compounds, having de sam<sup>e</sup> Cliefs, de sam<sup>e</sup>  
Nams of Not<sup>e</sup>s, and, in effect, de sam<sup>e</sup> Sounds (der be<sup>ing</sup>, no<sup>t</sup>  
oder difference in dem, but *Aumen* and *Grisettes*) wit<sup>h</sup> deir  
Simple Intervalls, ar derfor, in Harmoni, used as de sam<sup>e</sup>;  
according to de common Maxim of Musicians, *De Octavis*  
*idem est iudicium.* vide *CF* in C. 2. § 1.

### ¶ I. I. Of Concorde and Discords.

Of de 12 Intervalls 7 ar Consonant, and 5 Dissonant;  
do<sup>t</sup> ar called, in on<sup>e</sup> word, *Concorde*; and de<sup>se</sup> *Discords*.  
(g) A *Concord* is demixtur<sup>e</sup> of a Grav<sup>e</sup> and Acut<sup>e</sup> sound  
sweetly falling to de ear.  
(h) A *Discord* is a jarring noiz of 2 permixed sounds  
offending de ear.

De sevn Concorde ar first (i) an Eigt, (w<sup>ie</sup> \* *Claveaux*;  
for perfection and eicti, call<sup>e</sup> *Consonantium Regna*) a  
Perfect and imperfect Third, (k) a Fowrt, a Fift, a perfect  
and imperfect Sixt: wit<sup>h</sup> deir Compounds. Unto de<sup>se</sup> Ir-  
tervall-concorde is added de (l) Union: so called, becaus  
standing in de sam<sup>e</sup> Clief dat de Ground do<sup>t</sup>, it yeldet, in  
an oder Part, su<sup>e</sup> a sound, as seinet en<sup>d</sup> and de sam<sup>e</sup> wit<sup>h</sup>.  
De w<sup>ie</sup> aldow<sup>e</sup> it be no<sup>t</sup> Intervall; (as all oder Con-  
corde ar) yet, de Ground and it be<sup>ing</sup> 2 individual con-  
cording sounds, it may wel be called a Concord: and be-  
caus, lik<sup>e</sup> an Eigt, it do<sup>t</sup> sweetly resound in Harmoni;  
and wit<sup>h</sup> its sweetnes, is oftint<sup>e</sup> necessari in contexting of  
Points, and oder melodious passages; it is justly recko-  
ned among de Chief of dem.

Of Concorde sevn ar Primari, and som Secundari.

(m) Primari Concorde ar an \* Unison or Eigt, a perfect  
Third or *Diapason*, and a Fift or *Diapente*. De w<sup>ie</sup> c of dem  
selvs, without de help of any oder, do<sup>t</sup> make a sweet sym-  
Poni. And derfor as dey ar good in de beginnings, and  
oder places; so ar dey necessari in de Clozes: w<sup>ie</sup> en<sup>d</sup> all Se-  
cundari's ar excluded.

Secundari

### § III. Of Harmoni: ¶ 2 Of Concorde and Discords.

Secundari Concorde ar an imperfect Third or *Semidiapason*, (n) a Fowrt or a *Diatesseiron*, an imperfect Sixt or *Semimoron-diapente*, and a Perfect Sixt or *Tenys-diapente*. W<sup>ie</sup>  
becaus dey sound not so sweetly as de Primari do<sup>t</sup>, nor fa-  
tisf<sup>e</sup> de ear without a sweeter following; derfor non<sup>e</sup> of  
dem is admitted into de Cloz<sup>e</sup>; and a Sixt or Fowrt<sup>e</sup> kind<sup>e</sup>  
alloued in de Beginning.

Intervalls ar also differenced by de Number of de 7 Sounds:  
(w<sup>ie</sup> der dey be *Ton's* or *Hemiton's*) as dey follow on an  
oder in de Scale. A Second, a Third, a Fowrt, a Fift, a Sixt,  
a Sevn, and an Eigt, ar so called, becaus dey contein so  
many severall Sounds. Dat derfor w<sup>ie</sup> conteinet 4 is cal-  
led a *Diatesseiron* or a Fowrt: and dat w<sup>ie</sup> conteinet 5 is  
called a *Diapente* or a fift. But de 4 sounds of *Diatesseiron* ar  
but 2 Ton's and a Semi-ton<sup>e</sup> above de Ground, as *Fa* is a-  
bove *Ut*, or *Sol* above *Re*: and de fiv<sup>e</sup> sounds of *Diapente* ar  
3 Ton's and a Semi-ton<sup>e</sup> above his Ground, as *Sol* is to *Ut*,  
or *La* to *Re*. Lik<sup>e</sup> w<sup>ie</sup> from *Pa* to *Mi* above ar 4 sounds, as  
in a *Diatesseiron*: but dey ar 3 w<sup>ie</sup>l<sup>e</sup> Ton's from de Ground,  
w<sup>ie</sup>l<sup>e</sup> of dat Intervall is called *Tritonus*: and from *Mi* to *Pa* a-  
bove ar 5 distinct sounds, as in a *Diapente*: but dey ar from de  
Ground, but 2 Ton's and 2 Hemiton's, w<sup>ie</sup>l<sup>e</sup> of dat Intervall  
is called \* *Semidiapente*. So dat de *Tritonus* is an excessive  
*Diatesseiron*, half a Ton<sup>e</sup> more; and de *Semidiapente* is a  
defectiv<sup>e</sup> *Diapente*, half a Ton<sup>e</sup> too little: w<sup>ie</sup>l<sup>e</sup> in effect is all  
on<sup>e</sup> w<sup>ie</sup>l<sup>e</sup> *Tritonus*. And derfor, as in de true *Diatesseiron*, de  
respect or relation of *Ut* to *Fa* or of *Re* to *Sol*, and, in a  
true *Diapente*, de relation of *Pa* to *Sol*, or of *Re* to *La* (be-  
caus dey ar Concorde) is Harmonical; so, in de excessive  
*Tritonus*, de relation of *Pa* to *Mi*, and, in de defectiv<sup>e</sup> *Di-*  
*apente*, de relation of *Mi* to *Pa*, (becaus dey ar Discords)  
is called *Relatio non Harmonica*.

But de<sup>se</sup> huf<sup>e</sup> Discords, by de help of Flats and sharps,  
ar reduced to deir true Concorde. For as de *Tritonus*, eider  
by flatt<sup>e</sup>ng de sharp, or sharpp<sup>e</sup>ng de Flat, is made a true *Diates-*  
*seiron*; so de *Semidiapente*, by de same means, is made a true  
*Diapente*.

*Semidiapente.*  
Semi in dis  
word (asin *Se-*  
*midionus* and  
*Semidiapason*)  
do<sup>t</sup> not signi-  
fic half of de  
w<sup>ie</sup>l<sup>e</sup>, but de  
w<sup>ie</sup>l<sup>e</sup> save half  
a Not<sup>e</sup>.

*Relatio non*  
*Harmonica.*

*Tritonus.*

*Semidiapente.*

*Semi in dis*

*word (asin Se-*

*midionus and*

*Semidiapason*)

*do<sup>t</sup> not signi-*

*fic half of de*

*w<sup>ie</sup>l<sup>e</sup>, but de*

*w<sup>ie</sup>l<sup>e</sup> save half*

*a Not<sup>e</sup>.*

*Relatio non*

*Harmonica.*

*Tritonus.*

*Semidiapente.*

*Semi in dis*

*word (asin Se-*

*midionus and*

*Semidiapason*)

*do<sup>t</sup> not signi-*

*fic half of de*

*w<sup>ie</sup>l<sup>e</sup>, but de*

*w<sup>ie</sup>l<sup>e</sup> save half*

*a Not<sup>e</sup>.*

*Relatio non*

*Harmonica.*

*Tritonus.*

*Semidiapente.*

*Semi in dis*

*word (asin Se-*

*midionus and*

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*do<sup>t</sup> not signi-*

*fic half of de*

*w<sup>ie</sup>l<sup>e</sup>, but de*

*w<sup>ie</sup>l<sup>e</sup> save half*

*a Not<sup>e</sup>.*

*Relatio non*

*Harmonica.*

*Tritonus.*

*Semidiapente.*

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*word (asin Se-*

*midionus and*

*Semidiapason*)

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*w<sup>ie</sup>l<sup>e</sup> save half*

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*Harmonica.*

*Tritonus.*

*Semidiapente.*

*Semi in dis*

*word (asin Se-*

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*Semidiapason*)

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*w<sup>ie</sup>l<sup>e</sup> save half*

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*Tritonus.*

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*w<sup>ie</sup>l<sup>e</sup> save half*

*a Not<sup>e</sup>.*

*Relatio non*

*Harmonica.*

*Tritonus.*

*Semidiapente.*

*Semi in dis*

*word (asin Se-*

*midionus and*

*Semidiapason*)

*do<sup>t</sup> not signi-*

*fic half of de*

*w<sup>ie</sup>l<sup>e</sup>, but de*

*w<sup>ie</sup>l<sup>e</sup> save half*

*a Not<sup>e</sup>.*

*Relatio non*

*Harmonica.*

*Tritonus.*

*Semidiapente.*

*Semi in dis*

*word (asin Se-*

*midionus and*

*Semidiapason*)

*do<sup>t</sup> not signi-*

*fic half of de*

*w<sup>ie</sup>l<sup>e</sup>, but de*

*w<sup>ie</sup>l<sup>e</sup> save half*

*a Not<sup>e</sup>.*

*Relatio non*

*Harmonica.*

*Tritonus.*

*Semidiapente.*

*Semi in dis*

Cap. I.  
Of the 5. Modes.

CD. I.

prair of honoar-Mle men: wie *Tulli roneambreth. Vinam estantent.* \* In Bruto  
 illa ceteris que multis fecit ante suam statum in multis esse conituta a  
 singulis contrivis, de clarorum virorum laudibus, in Originibus scriptum  
 reliquit Cato. In t anoder plac, to de voic is added de Recorder or  
 Shalan. Gracissimus author in Originibus dixit Cato, *Morum apud Maipo-*  
*res hoc apuleum fuisse, ut deinceps quid acutuerent, ceterum ad tibiam*  
*clarorum virorum laudes: alidow de Pythagorant farned mader to affect*  
 de Harp or other string instruments, becaus every on by himself might  
 sing and play upon *Enria togeter*. Dis Maud, for de Moralici and Me-  
 diocriti acce (I may ad for facili) de Philofoer advices to be first  
 learned of yung beginners. t *Mazijestum* (inquit) *quod Doricam prae*  
*ceteris decens est iunioris adificere.* t *Politi*. 18. c. 7.  
 2

*Catevis deconsej. jnnovates ad-lycere.*

Clyt's songs, called *Monets*, *imotu*: because they maye of de  
 heartes, flusking into de'm a deuot' and reuerent regard of him for wof-  
 praiz they wet' und'. Des *Monets* requir' most' Art, of all Muske, in Set-  
 ting: fitly to take Discords and Bindings, using plain, soft, sweet' Discan-  
 ting, wit frequent, grac'full Reports and Reuents. Agreeable unto de art  
 of de *Setters* holden: de art of *Singers* swaely and plainly to expres  
 de words and syllable: of de Ditt', that they may bee und' a stand of de  
 Congregation: and boing like deir *Monets* [grav', sober, huly] to sing  
 wit a grac' to de Lo.d in deir hearts. *P. l. 2. c. 1. §. 2. 3. and c. 2. §. 5.*  
 Of deis Moode' item' deir religious zeale of de Romans in deir sacrifices;  
 and deir grav' Conzons at de solemn feasts of deir Magistrats: ctwid  
 † Tullij, *Nec vero illud non eruditiorum temporum augmentum est, quid de  
 deorum opulentibus, & opulis magistratum fides precinuit. And like-  
 wise deir funeral Elegits of Noble men, commanded in de old' Roman  
 Law. \* Honoratorum virorum laudes in Concio de memorantur: testis e-  
 tiam ad laudum tribunicis prosequuntur, cui nomina Nertia: quo vocabulo  
 deorum et virorum laudes exprimebant.*

Of this *Musick* is dar passionat Lamentation of de good musick King,  
for de dear of his *Abraham*: Composd in 5 Parts by *M. J. b. Tomkins*,  
non-Organist of his Majestys Chappell. De melodious harmoni wot of,  
when I heard in de *Ample* *skies*, everid I foulds more admir de sweet  
wel governed voices (wir consonant instruments) of de Singers; for de  
exqllit Invention, wit, and Art of de Composer, it was hard to deter-

Def. *Menio* or funeral Elegy, turne to have bin de *Art* ult. et us.  
 Mode: as *Celius Rhodogun* observet in the place of *Cyprius* before.  
 cited. *Prima* *Lydia* odis constitutio scilicet laetiorisq. conf. facta est.  
 Nam *Aristoxenus* in primo et vincto, *Olympum* tradit in *Pythienis* sepul-  
 crae ecclesiasticis, secundum *Lydium* notum, *funerali*.  
 Die lastly *Lydia* de *Philoppy* preterit before all. + *LYDIA*  
 Martini *omnem* *Harceisium* ornatum fuit, doctrinamq. affect.  
 + *Publ.* 1.8. 57.

(b) Of de *Awik Nade*\* was that Enchanting Music of de Harp,  
provided for King Saul, when the evil spirit troubled him: wic Music,  
bearing truth by en that was cunning, and could play well, to earned de  
evil!

Lib. I.

OF de. c. Modis.

4

**I**n gius : IONIC US, Hypoionicus, Hyperionicus. In all wie Hype  
significat a defect, and Hyper an excess of the Mod<sup>i</sup>. principal.  
Some ancient Musicians mad but two Mod's, [Doric an I Pyrgian.]  
referring all other unto them. † Quiddam ex latinis potentius duas  
species, [unam Doricam aliam Phrygiam.] ceteras omnes vel ad Doricam,  
vel ad Phrygam referunt.

De five Muds by wie tot various effects at wrowgts. \* *Cassiodorus*.  
sewce to have their severall appellations of de Countreys, in wie, ac-  
cording to their severall manners and dispositions, they were invented and  
practiced. *Hoc totum* (lat hoc) *quatuor modis agitur* : *qui singuli pro-*  
*vinciarum, ubi reperti sunt, nominibus vocantur* : a. *hkwic* = *Boetius* =  
*Modi Musci* Centum vocabulo designati sunt. *Quo enim unaqueq; gens*  
*modum suum Centum vocabulo nuncupatur.*

De fact hat his nam' of *Doria* a civil part of Græc, nar' Acens:  
ate oder 4 had ðeir beginnings and nam's from certain Regions of  
Asia minor, wie bordering upon Græc we'r peopled by Græcian  
Colon's.

De *Lydian* Mode was to called of *Lydia*, famous for an golden River  
*Pactolus*, and the winding renouged *Mander*: as one resembling de  
 treafur, and glorious matter de *Darius*, the one de pleasing Reports  
 and Reverts, was of admirable varieties of de Musick. De chief cities  
 at *Piladonia*, and *Sardis* [the royall seat of rich *Croesus*].

De *Aspek* of *Aspek* [the Kingdom of *Aspek*] weene: hie is reit to  
send his ruffling winds: & wie doe hair resemble his Moou, dat dey  
also have a sporting facult.

De *Prygian* bloudt of *Pygia*, a region bordering upon *Lydia* and *Caria*: in wic is *Cior* dat marinnl Mart-rout, and de most hie hil *Ida*, famous for the *Trojan* war.

De *Ionian of Ionia*, we have between *Æolia* and *Caria*, for the Asian  
 nes of *Æter* and the *commodions* situation, inferior to none of the *Asian*  
 Regions: of plenty and idleness turned their honest mite into the *lasci-*  
 viousness: as *Athenæus* observed in his time: \**Nobilis erat Ionum mores*  
*dolictis sunt per ditissim: corumpit, idemque Caria ab illis actissimo multum di-*  
*versus*. It was adorned with 12 great cities: *Ægeus* and *Miletus*  
 were two.

Dis Mod<sup>e</sup> is also called *Modus Chromaticus* [*L. coloratus, sicutus*], of *Chromis, color*: because as pictur<sup>e</sup>s are beautified w<sup>th</sup> trim lively colors, to pleas<sup>e</sup> the wanton cy; so this kind<sup>e</sup> is as is w<sup>th</sup> colored w<sup>th</sup> delicate lively founds to pleas<sup>e</sup> the wanton ear.

(f) Of the Dorik Mode are the psalms in Metre: and all grave and honest songs: such as, *Life to the Danish-roye* &c. &c. &c. Of Aurora's part of the M. P. Quares: who has written many excellent Divine Poems. The whole book of psalms was lately set forth in 4. Parts by Mr. Thomas Kestelcroft, compiled by John Farmer, Th. Morley, G. Kirby, &c. But the most and John Touchins, R. Allison, J. Milton, and sundry others: but the greatest part by him self set down.

2 This Made very soft paper for the hyans, want to be sure in the print

1. *etc.*  
2. *etc.*  
3. *etc.*  
4. *etc.*  
5.

EPILOGVS.

**T**HE foundation of deſt Rudiments being layd, you may begin to build your Praſtic' de' on. But hœ dat af- feſſe perfection in diſ tar' faculti, and de honour of a good COMPOSER, let him firſt ſee dat hœ hœ furniſhed wit Natur's giſts : [apenes, and abiliti of wit and memory :] den let him ſorrowly perſe & [ ] de leſurned and exquiſit' Precept's of dat prim' Doctor Mr. Thomas Adley, (concern- ing de Setting of 2, 3, 4, 5, and 6 Part's) in de ſecond and third Part's of his Introduction : and laſtly, let him heedfully examin, obſerv, and imitat' de Artificial works of de beſt Autors : ſic as ar *Chenens Non-Pup's*, *Horatio Vecchi*, *Orlando di Laſſi*, *Olphoniſo F. aboſco*, *Luca Marenzo*, *I. r'cke*, *D. Far- fax*, *D. Tj's*, *Mr. Tazewer*, *Mr. Perſons*, *D. Bull*, *Mr. Doulard*, *Mr. Tallis*, *Mr. BIRD*, *Mr. Wbit*, *Mr. Morcy*, and now excel- ling Mr. Tteo. and *I. Tomkins* [ dat *Aurum par Muſicorum* ] wit many øder of admirable, divin', unſearcab' ſkil in diſ myſteri. For as in "Oratori, ſo in Muſik, ar neceſſarily requi- red to perfection, 1 Natur', 2 Art, and 3 Exercitation ac- cording to Art and Examples.

And yet wen all is den, ſo full of difficulti's and hidden myſteri's is diſ faculti of Setting ; dat all deſt helps concu- ring, will not ſuffic' to de training of a good Leſſon ; (e'ſpecial- ly in de Lydian Mod' ) unles de Autor, at de tim' of Com- poſing, bee tranſported as 'it weſ' wit ſom Muſical furi ; ſo dat himſelf ſearc' knowes ørat hœ do'e't, nor can preſently giv a reaſon of his doing : even ſo as it is wit deſt dat play voluntari : of øron' deſer' de *French-man* ſayt, *L'air d'aria eſt en le bontè des doigts* : Deir ſowl is in deir fingers ends.

\* *Vid. Ørph. Epilog.*

DE  
SECOND BOOK,  
OF DE  
USES OF MUSIK.

C. I. § I. Of Instruments.

**T**HE Deſſence of an Art t' 2 tings ar requiſit' [ a *Syſtem* or conſtitution of Rul's and Precept's ; and ſom profitable Uſes or Ends, ø'er unto dey *etc.* ar referred. ]

De Principles and Precept's of diſ Art, in Singing and Setting, being declared ; com wœ nou to de profitable Uſes de of : øies, down, dey bæ many, may bæ all reduced unto \* two : [ on' Eccleſiaſtical, for de Servic' of God ; de øder Civil, for de Solac' of Men. ]

Deſt 2 Uſes ar diverſly performed : [ by Voic', or by Instrument, or by bod' : ] ø'er of, Muſik is divided into Vocal, Instrumental, and Mixt.

Inſtruments ar of 2 ſorts : [(a) *Entera*, and (b) *Empenſa* : Inſtruments. (a) (b)

Of bod' deſt ſorts, de pregnant wits of induſtrious Ar- tils hœ deſt (c) many different kind's : as (of *Entera*) Harp, Lute, Tambour, Organ, Cittern, Cithern, Cymbal, Pſalteri, Dulcimer, Viol, Virginal, &c. and (of *Empenſa*) (d) Pipe, Organ, Shalm, Sagbut, Cornet, Recorder, Flute, Truitt or t' Holloir, Trumpet &c. And deſt latter curious t'it's hœ conjoined two or mo' in ør : making de Organ and de Virginal to go' bod' togeder wit de ſame keys : yea and wite de

M 3.

*Arteſt compoſi- tiſſo præcepti- onum exerciti- tationu' 3 ad- ditionu' in øia- Fictu' uſit' Lucian in Pu- raſto.*

\* Two general Uſes of Muſik.

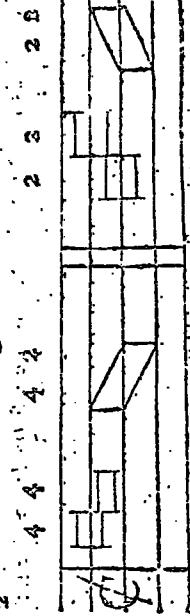
(c) ſo eſſo de de French ſound it, ø'er dey wite it Haſt- boiſing or loud ſounding read- en Inſtrument.]

or mo' Not's ar sung to on' Syllable. And it is eider  
old' of de Longer Not's, [□, □, □] or lu', of de  
sorter, [□, □, □].

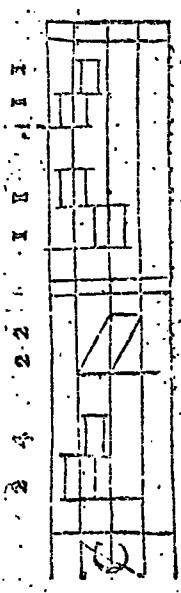
(b) Old' Ligatur' has æt sorts of Rul's : 1, concern-  
ing Initial Not's : 2, of Middle Not's : and 3, of Final  
Not's.

*Rul's,*  
Of Initial Ligatur', 4

- 1 *Prinas carent cauda* } *Longa est, Pendente secundâ.*
- 2 *Brevis est, scandente secundâ.*

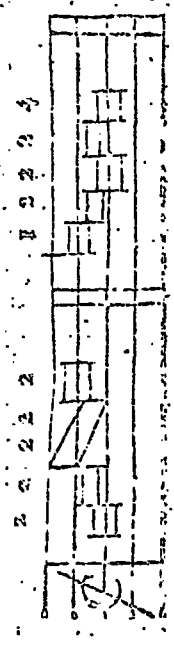


- 3 *Prinas manu leuâ Brevis est, caudata chorjica.*
- 4 *Semibrevis prima est, sursum caudata sequens.*



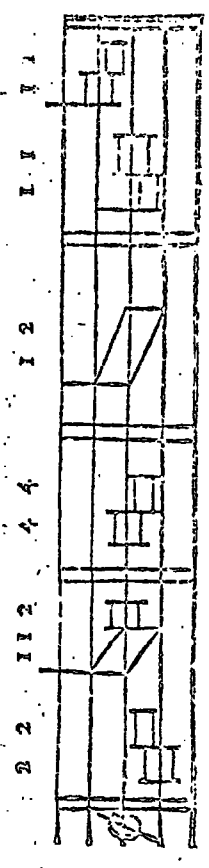
*Rul's,*  
Of Middle Ligatur', 2.

- 1 *Quæbet in media Brevis est : 2 || æt proxima adheret*  
*Sursum caudata pro Semibreui respicitur.*



*Rul's,*  
Of Final Ligatur', 4

- 1 *Ultima condescens Brevis est quæcumq; ligata.*
- 2 *Ultima descendens quæcumq; sit tibi Longa.*
- 3 *Est obliqua Brevis semper puncta habenda.*
- 4 *Semibrevis, sursum caudata proxima prinæ est.*



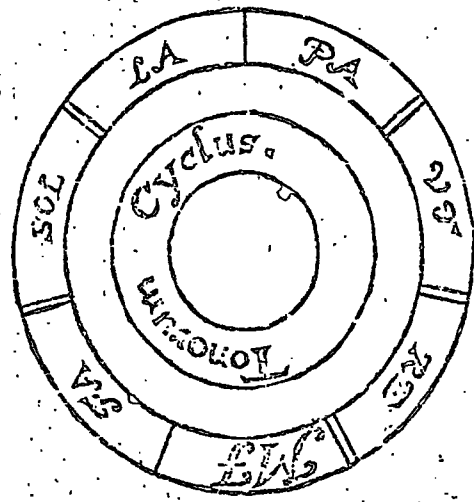
De Ligatur' of de sorter Not's is a semicircle, wof 2  
end's point to de 2 Not's conjoined : as *ll*, *ll*. Son-  
tim', (specially wæn de Not's bæ many to on' syllable)  
dis Ligatur' is signified in de Ditti on'ly, by setting dat  
syllable, wia a Hyphen under de first Not', and de following  
syllable after de last.

De middle and principal Not', is conjoined by bod'e  
des Ligatur's. And ææn any Not' and his half-not' in de  
sam' place ar conjoined for on' syllable, de mark of de half-  
not', and of de Ligatur' too, is a Point scr by de Not's :  
as *q*, *l* : for it is assum'd, as if wit de Not' his half-not'  
wer' exprest, and conjoined by Ligatur'.

A Repet' is eider of de final not's and ditti together,  
having dis mark (c) ; or of ditti wite oder Not's ha-  
ving dis mark : *ll*, or dis, *y* : before de first word of  
de repeten ditti is commonly placed under his Not' or  
Not's : or of a wof Strain ; having at de end de wof 2  
priete Rul's, ææwæv all de Rul's : dus, *ll*.

A Point is a mark of rest or filence in a song, for de time of  
de Not' wof it has his name.

of de Mones in de year<sup>e</sup>) is most<sup>e</sup> fitly exemplified in dat Figur<sup>e</sup>, wie hat<sup>e</sup> no<sup>e</sup> erde.



De Nam's dows dey bee still tangt in Skool's, (accor- ding to de first institution,) among oder Principles of de Art; yet de modern vulgar practice doe't commonly enge- at and re, de oa' into sol, de oter into la: so dat, for de 7 several Not's, dey use but 4 several Nam's: (e) wie do'te- not a little hinder de Learners ho't in Singing and in Set- ting. But if you wil na'd's retin' dis tang<sup>e</sup>; den take dis fert Direction. After M I, sing fa, sol, la twis upward; and la, sol, fa twis downward; and so com you bod' ways to M I again, in de sam' Clief.

Anfwerable unto des 7 diffin't Not's, ar 7 severl Cliefs or keys, called by de Nam's of desist 7 Letters of de Alpha- bet, [(1) G, A, B, C, D, E, F:] and desist<sup>e</sup> as de \* 7 Not's, to de 7 Cliefs ar implid: ((e) de first Septenari- wher'of is, not I wit Capitale, de second wie vulgar les- tern, and de third wit double vulgar) wie arer Septenari- for de reason after-mentioned, (wie de (d) in Nam's) ar cal- led de (f) G A B C D E F: [de ground and foundation of all Musit, bot<sup>e</sup> Vocal and Instrumental.]

C A P. II. § II.

Of de Nam's of de Not's.

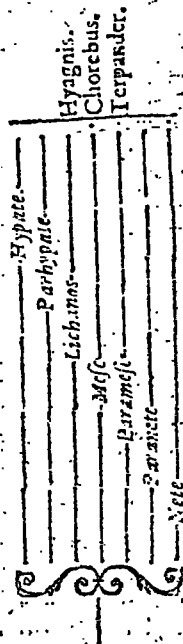
DE Nam's of de Not's wer<sup>e</sup> (a) invented for de mor<sup>e</sup> easy and speedy instruction of Skollars in Tuning dem: dat boeing taught de Nam's and Tun's togeder; w'en dey ar perfect in dos<sup>e</sup>, dey migt, by de help of dem, know des<sup>e</sup> de mor<sup>e</sup> readily.

For de 7 Not's, der<sup>e</sup> ar but six several Nam's: [Ut, re, M I, fa, sol, la.] De sevnt Not<sup>e</sup>, becaus it is but a half-ton<sup>e</sup> above la, as de tovr<sup>e</sup> is above M I; (w<sup>h</sup>er'as de rest ar all twol<sup>e</sup> ton's) is fitly callid by (b) de sam<sup>e</sup> Nam<sup>e</sup>: de wie being added, de next Not<sup>e</sup> wil bee an Eigt or Diapason to de first; and consequently placed in de same Letter or Clief, and called by de sam<sup>e</sup> Nam<sup>e</sup>.

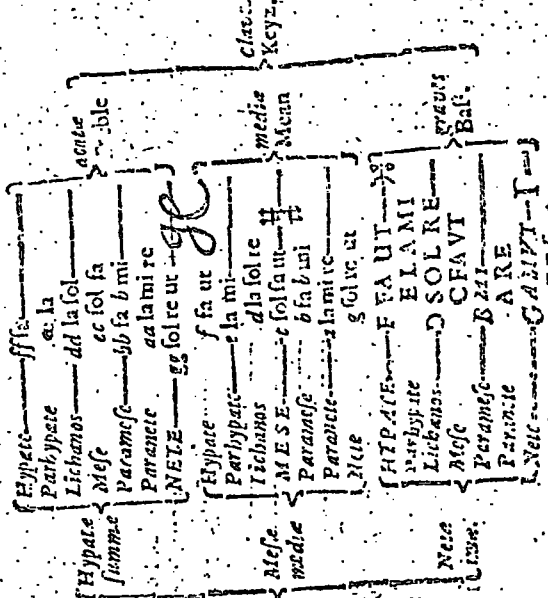
Of des<sup>e</sup> sev'n Not's dus Named, M I is de principal, or Master-not<sup>e</sup>: wie t being found, de six servil Not's do's follow<sup>e</sup>, (bo's ascending and descending) in deir order. As in example.



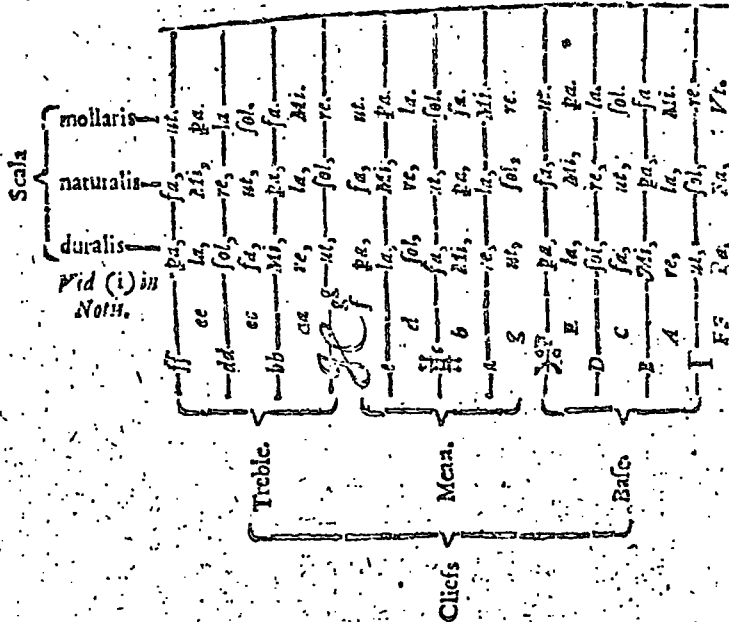
middle number. But *Lichanos*, by dis mean's is raised to de fif place, [de place of *Antichoir* or *Palles*:] we's yet it fill holdz de nam' *Lichanos*. And so, dis is de foun of de Greek *Heptachordos*.



(6) Dus dis first Instrument obtained, at de last, his seven Strings, according to de sal number of de seven distinct Musical Not's. But (s) *Pythagoras*, observing dat de two extrem' Tords we'r discordant, and dat neither *Diaphason* nor *Diapente* did make so good a *Symphoni* wit deir Ground, as if dey we'r conjoynd in a *Diaphon*, assumed unto de seven Kords, an Eight, (wie is ac' for' called \* *Proslambanomeno*) to make a *Diaphon* to *Hypate* [de seven or highest] as we' commonly assum' F F f int below *Gemit*, for a *Diaphon* to de Signed F fa ut. And so de Greek *Heptachordon*, and de Latin Septenari of Letters wit deir Not's, being tripled, according to de ordinari compas of Voices [dis wil be de ac Schem' or Figur' of deir and our Scale, in (7) 22 Cliefs.



But if de right Nam's of de Not's we'r affixed to deir Keyz in deir natural order, as dey follow *Mi* in every of his 3 Cliefs, [B, A, and A;] den wold de be de true form of de Scale.



In wie you may not, dat wat nam' de Not' of any Clief hat, de sam' nam' (s) properly has his Eight: Fa in de Mean C, and Fa bot in de Treble and Base C: Ke in de Base A, and Ke in de other two.

Unto dis Scale of a Trisiliaphon, way bar added (for de *Original* and *Orgin*) de rest of de 4 *Hypobolans*, or double Bass-cliefs: [E E in A, D, G, C, and C C fa fa] wit de 4 *Pythagorians*, or singl. Treble-cliefs: [G, A, B, C,] wit up a Tetralichaphon: and (for de *Orgin* gan) D. For de *Orgin* has but dis on Key, wit de *Original*: all de other transcendent Not's, [Bot Grav' and Acut'] even unto Pentachaphon, Hexachaphon and Heptachaphon, are made by de Stops.

Not's upon de Not' (f)

(1) *Hypate* (2) *Netze* (3) *Pythagoras* of *Diaphason* (4) *Diaphason* (5) *Pythagoras* of *Diaphason* (6) *Pythagoras* of *Diaphason* (7) *Pythagoras* of *Diaphason* (8) *Pythagoras* of *Diaphason* (9) *Pythagoras* of *Diaphason* (10) *Pythagoras* of *Diaphason* (11) *Pythagoras* of *Diaphason* (12) *Pythagoras* of *Diaphason* (13) *Pythagoras* of *Diaphason* (14) *Pythagoras* of *Diaphason* (15) *Pythagoras* of *Diaphason* (16) *Pythagoras* of *Diaphason* (17) *Pythagoras* of *Diaphason* (18) *Pythagoras* of *Diaphason* (19) *Pythagoras* of *Diaphason* (20) *Pythagoras* of *Diaphason* (21) *Pythagoras* of *Diaphason* (22) *Pythagoras* of *Diaphason*





## THE FACSIMILES

Facsimile 1 Principles of Musik... pages 48/9. A double-page spread of Haviland's letter-press. Notice the multifarious marginal notes, the final form of Butler's reformed orthography, the consistent use of italics for important and non-English words, and Butler's careful cross reference by bracketed letter to the Annotations.

FACSIMILE 2 Principles of Musik... pages 4/5. A double-page spread of crowded letter-press from the Annotations to Butler's chapter "Of the Moods". All the technical points of presentation noted above are here displayed to advantage, particularly since the Annotations utilise smaller types and are packed more closely together.

FACSIMILE 3 Principles of Musik... pages 92/3. Page 92 gives the second half of Butler's musical quotation from Tallis's "Absterge Dominum" in situ, and also Butler's list of the best authors, according upper-case letters to Byrd and giving the famous "Aureum par" tag to Thomas and John Tomkins. Page 93 is the half-title of Book Two: notice the row of type ornaments at the top and the decorated initial letter. At the bottom of the page is the list of contemporary instruments which gained Butler a footnote in Volume IV of N.O.H.M.

FACSIMILE 4 Principles of Musik... pages 36/7. The "Rules" are given throughout in Latin and the musical examples have been printed from wood-blocks, stave sizes varying from app. 15-18mm.

FACSIMILE 5 Principles of Musik... pages 12/3. Page 13 shows in situ the famous diagram Tonorum Cyclus, reproduced by Burney in his History, page 477 of Volume I.

FACSIMILE 6 Principles of Musik... pages 18/19. Three of the home-made diagrams constructed by Haviland. Diagram lower left has the Greek note-names upside down.

FACSIMILE 7 PRINCIPLES of Musik... pages 42/3. A double-page spread of Haviland's 5 mm pocket psalter music type. This gives the famous dial-song where, to the printed parts laid out to facilitate their reading by the players, a skilful player adds a fifth part by realising the instructions given on the dial.

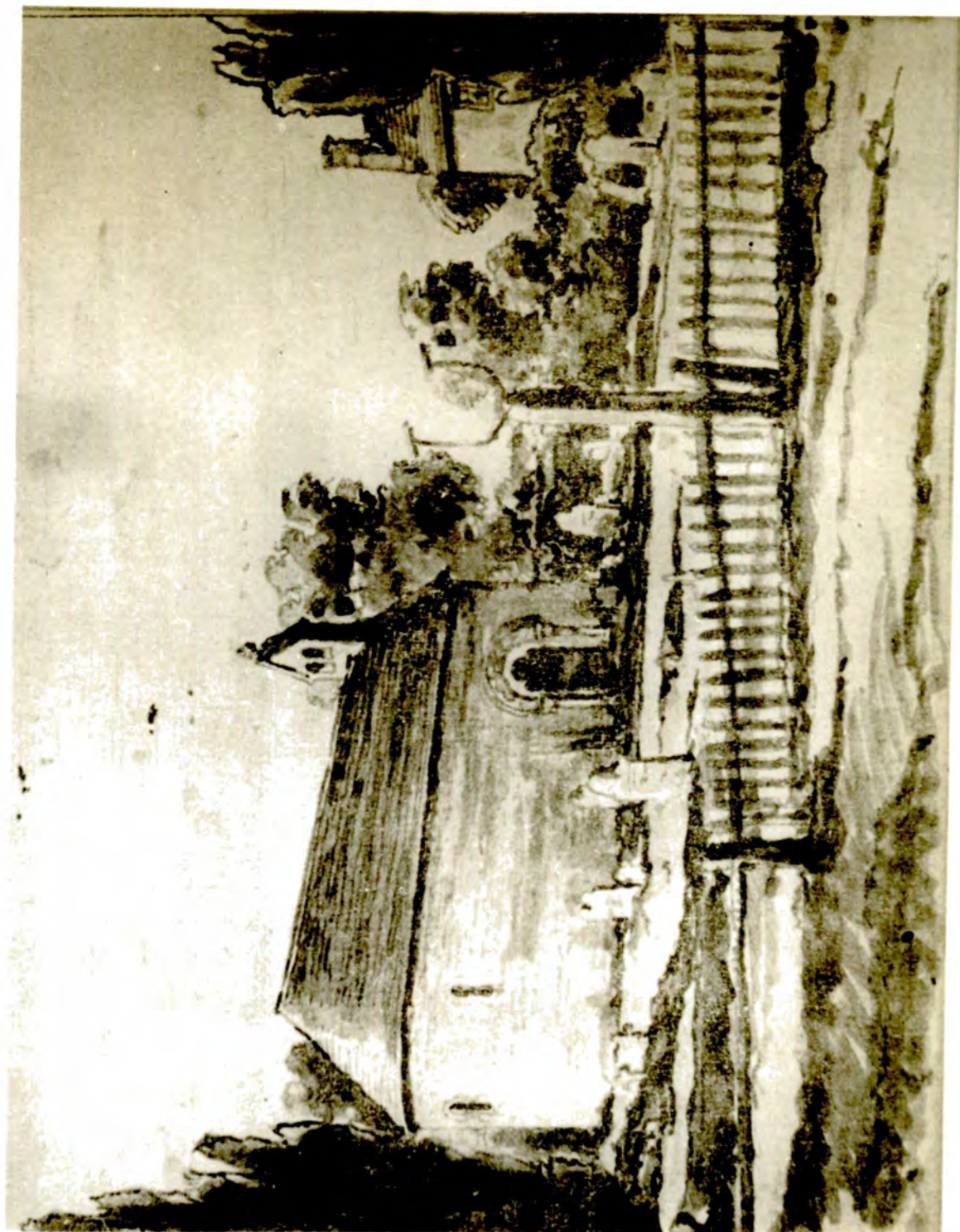


PLATE I

NATELY SCURES. The 12th century church to St. Swithin at Nately Scures, Hampshire. Butler's first living. The church is of flint and Norman, with nave, chancel and apse in one.





PLATE II

NATELY SCURES, St. Swithin's North  
 Doorway. Pevsner & Lloyd in Hampshire &  
 the Isle of Wight describe as "nice, with  
 depressed tre-foiled head with two big  
 cusps, c. 1200, probably".



PLATE III

HOLY GHOST CHAPEL, Basingstoke, Hampshire,  
as it appeared in 1787.



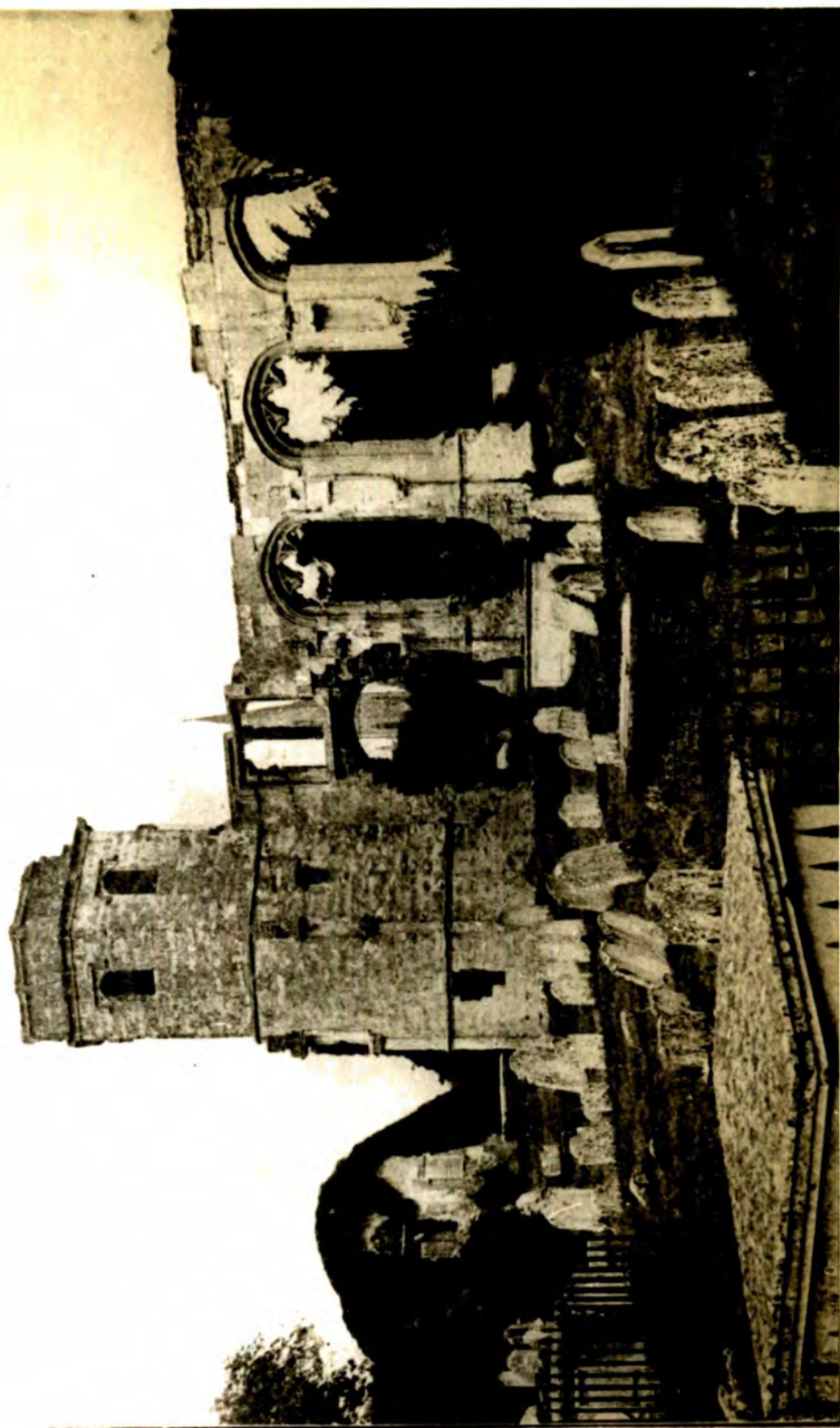


PLATE IV  
The ruins of the  
HOLY GHOST CHAPEL,  
Basingstoke, Hants.

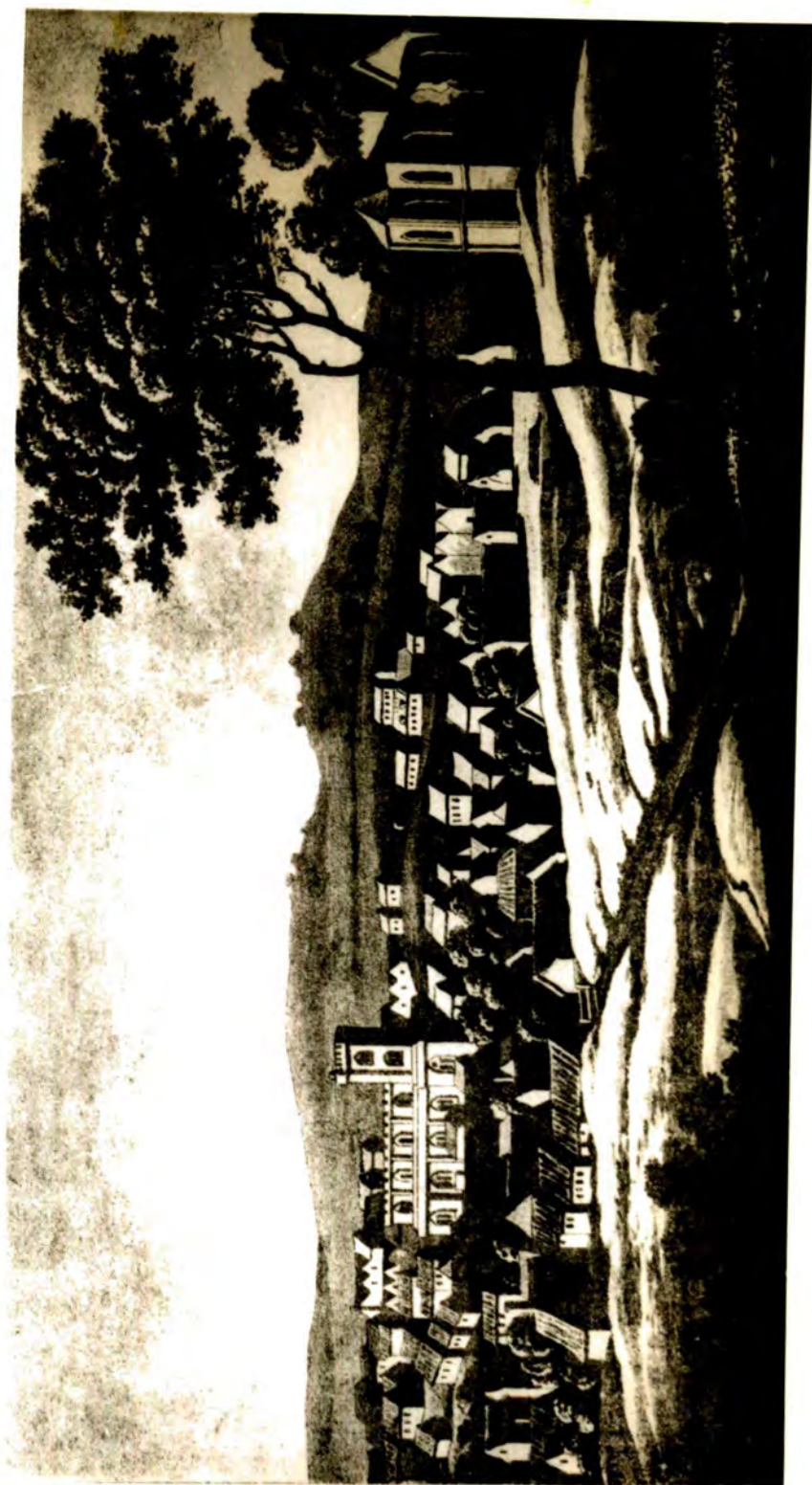


PLATE V

BASINGSTOKE, 1669.

At the right is the  
Holy Ghost Chapel.



[illegible][illegible]

*[The page contains dense handwritten text in a cursive script, likely from a 17th-century manuscript. The ink is dark brown or black, and the paper shows signs of age and wear. The handwriting is very close together, filling most of the page area.]*

WOOTTON ST. LAWRENCE:

On the next day aforesaid, the 27th of November in the Year of our Lord, Sixteen Hundred, and by the aforesaid Reverend Father in Christ, Thomas, Lord Bishop of Winchester, Charles Butler, Priest and Master of Arts, was admitted to the Vicarage of Wootton St. Lawrence, vacant by the free and spontaneous resignation of Christopher Darling, priest, the last incumbent there. He was presented by George Abbot, Doctor of Divinity, and Dean of the Cathedral Church of Holy Trinity, and by the Chapter of the same Church, the true and undoubted patron of the Vicarage. He first swore that, as Vicar in the same, with its rights and all things pertaining thereunto, he would take the oath of canonical obedience and the oath renouncing all foreign jurisdictions, etc: and then he was instituted. After he had taken these oaths, the Archdeacon of Winchester was instructed to induct him.

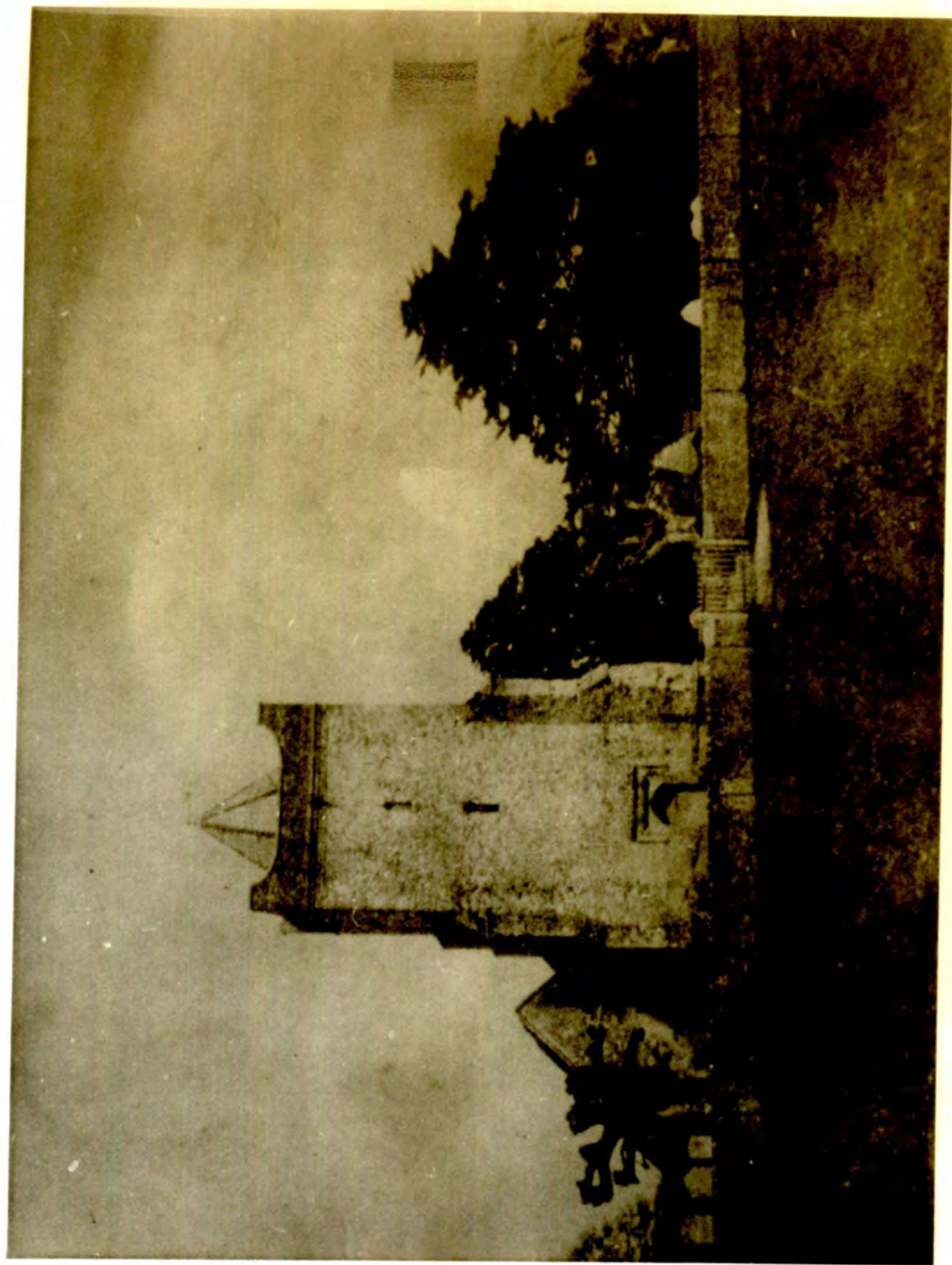


PLATE VII

WOOTTON ST LAWRENCE.

Church of St. Lawrence. Present building is of 1864 by J. Colson, but parts go back to c. 1180.

Building of flint, commonest stone in Hampshire. The painting from which present photograph was made is dated 1864.





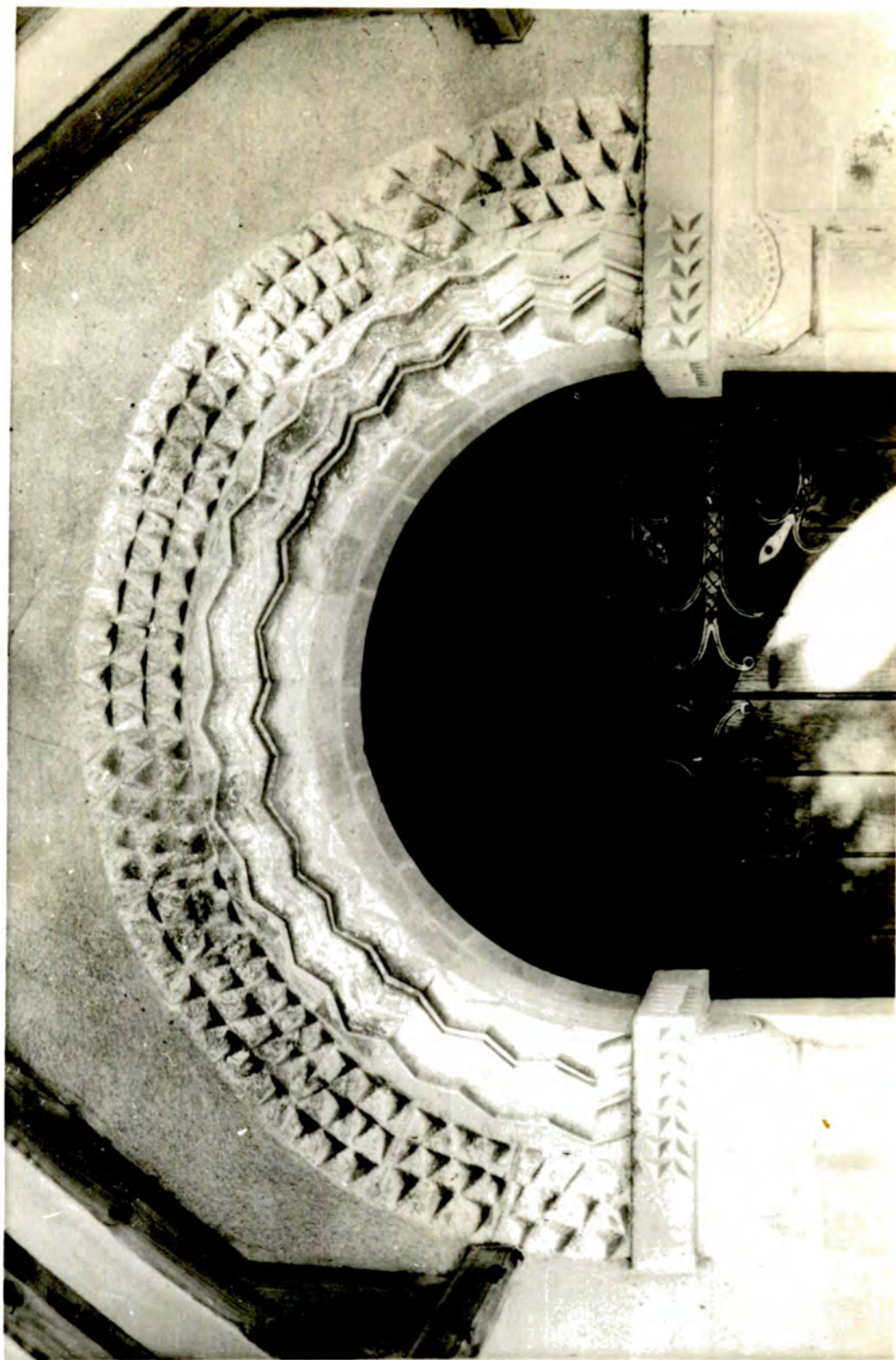


PLATE VIII  
WOOTTON ST. LAWRENCE.  
The Norman south doorway,  
one of the finest features  
of the church.



PLATE IX  
WOOTTON ST. LAWRENCE.  
The Sanctuary.



PLATE X  
WOOTTON ST. LAWRENCE.  
The North Aisle. Remains of  
the 15th century font can be  
seen near the base of the  
first pillar.

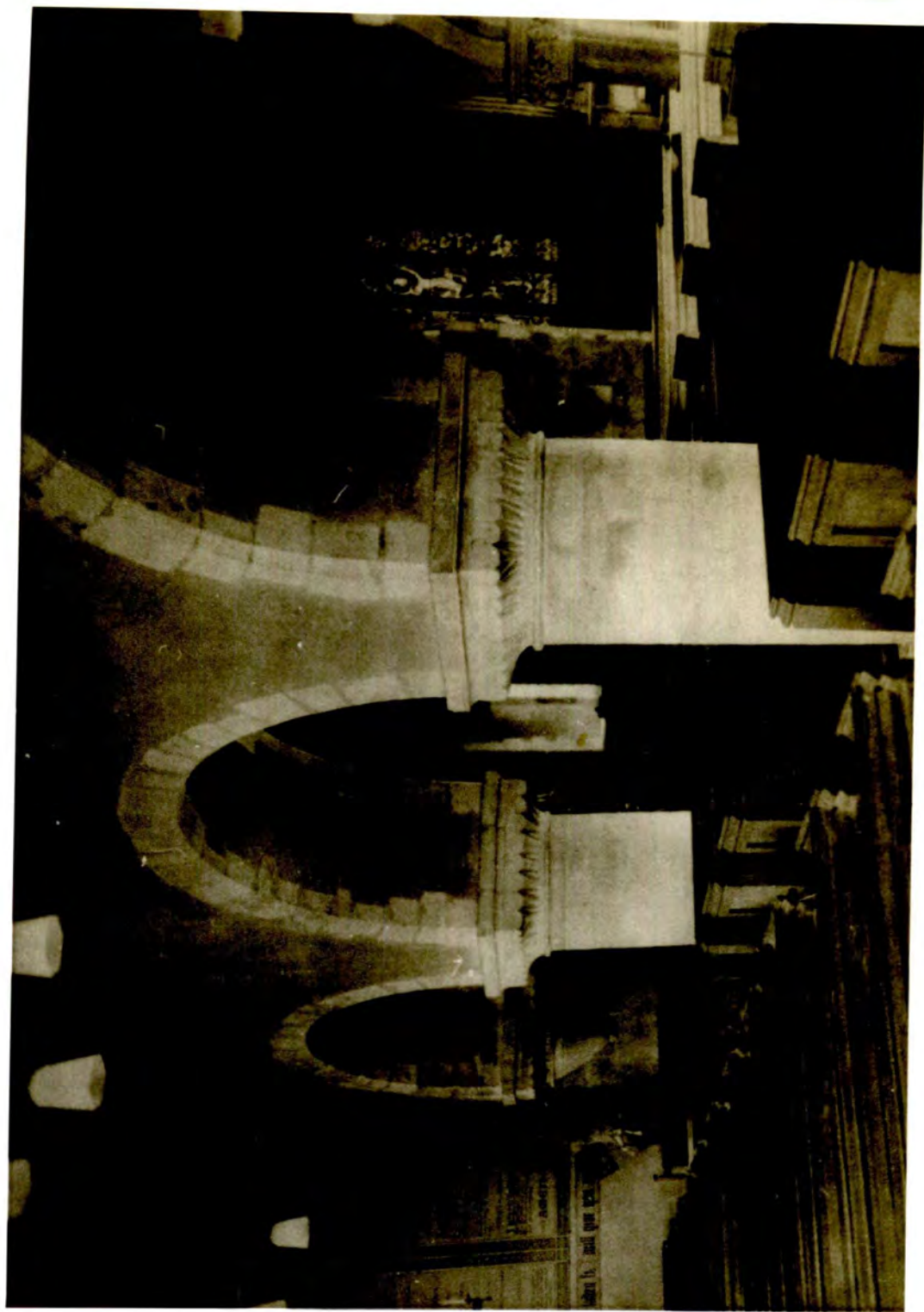




PLATE XI

WOOTTON ST. LAWRENCE. THE CHURCH-  
WARDEN'S HOUSE.



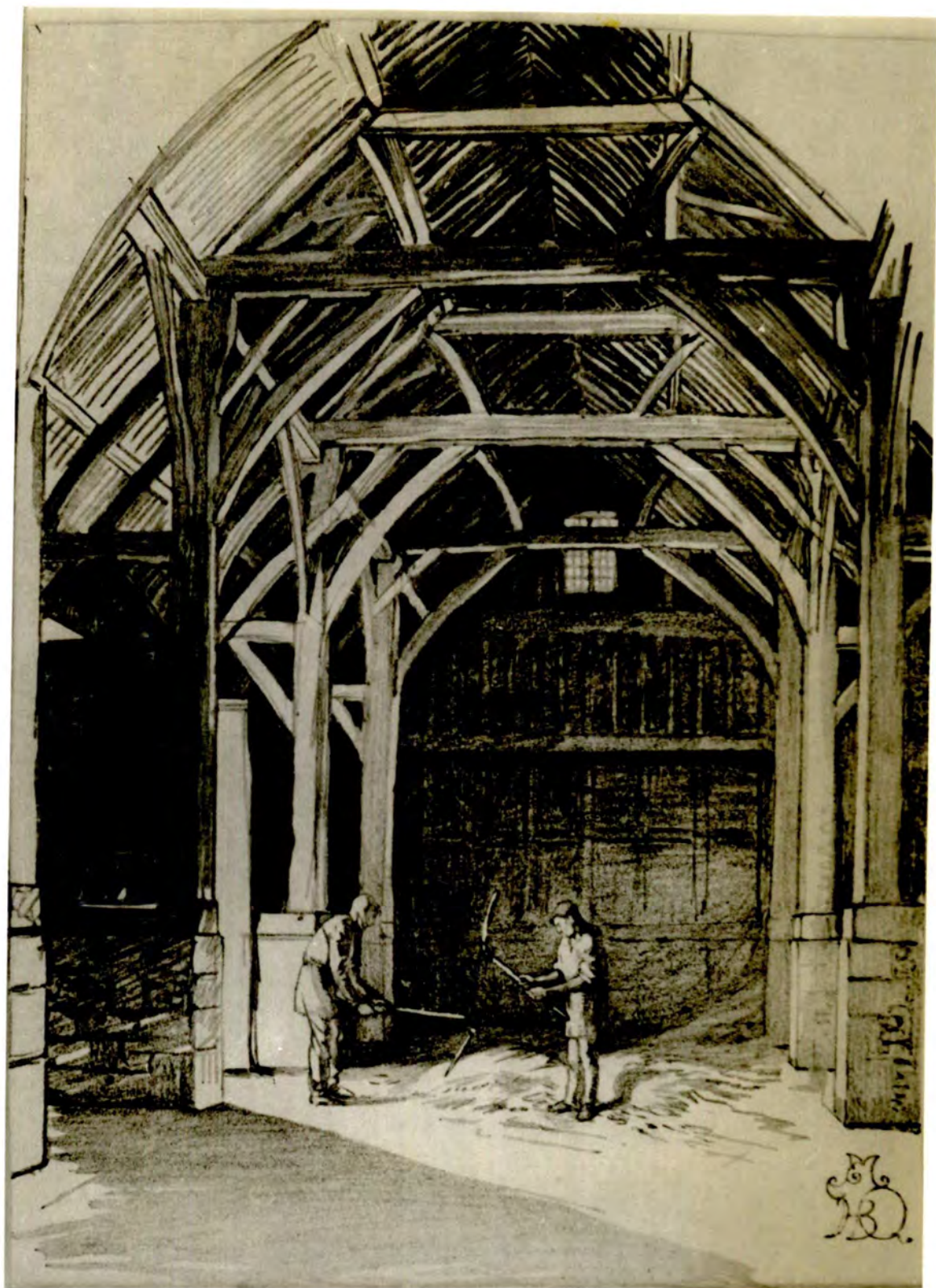


PLATE XII

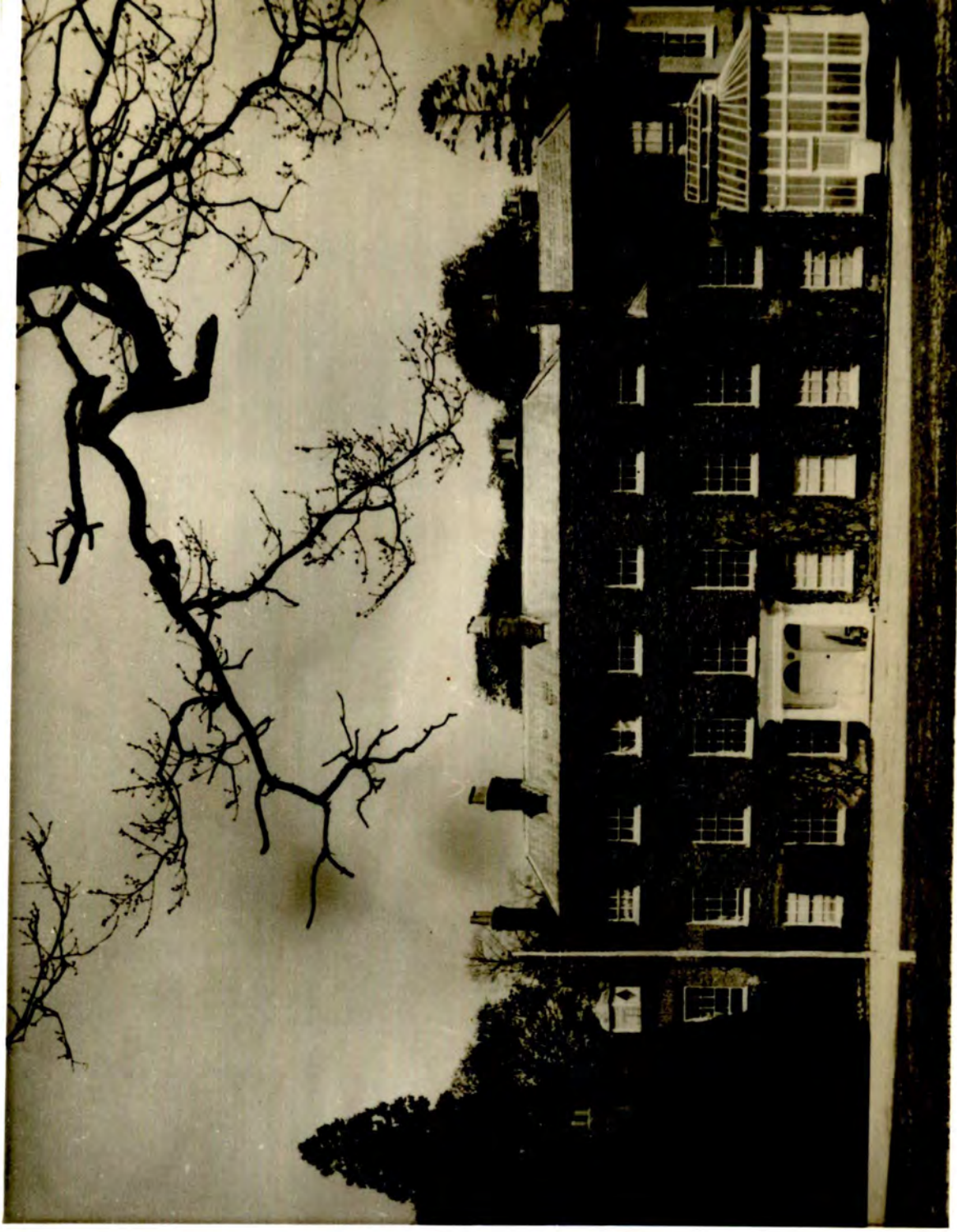
WOOTTON ST. LAWRENCE. The interior of the  
tithe-barn.



PLATE XIII

MANYDOWN.

Ancestral home of the Withers.  
Main front is of 1790, but there  
are 14th century pillars in the  
cellars and a carved and dated  
chimney-piece in one room, 1602.  
The manor lies about 3 quarters  
of a mile SW of the church.



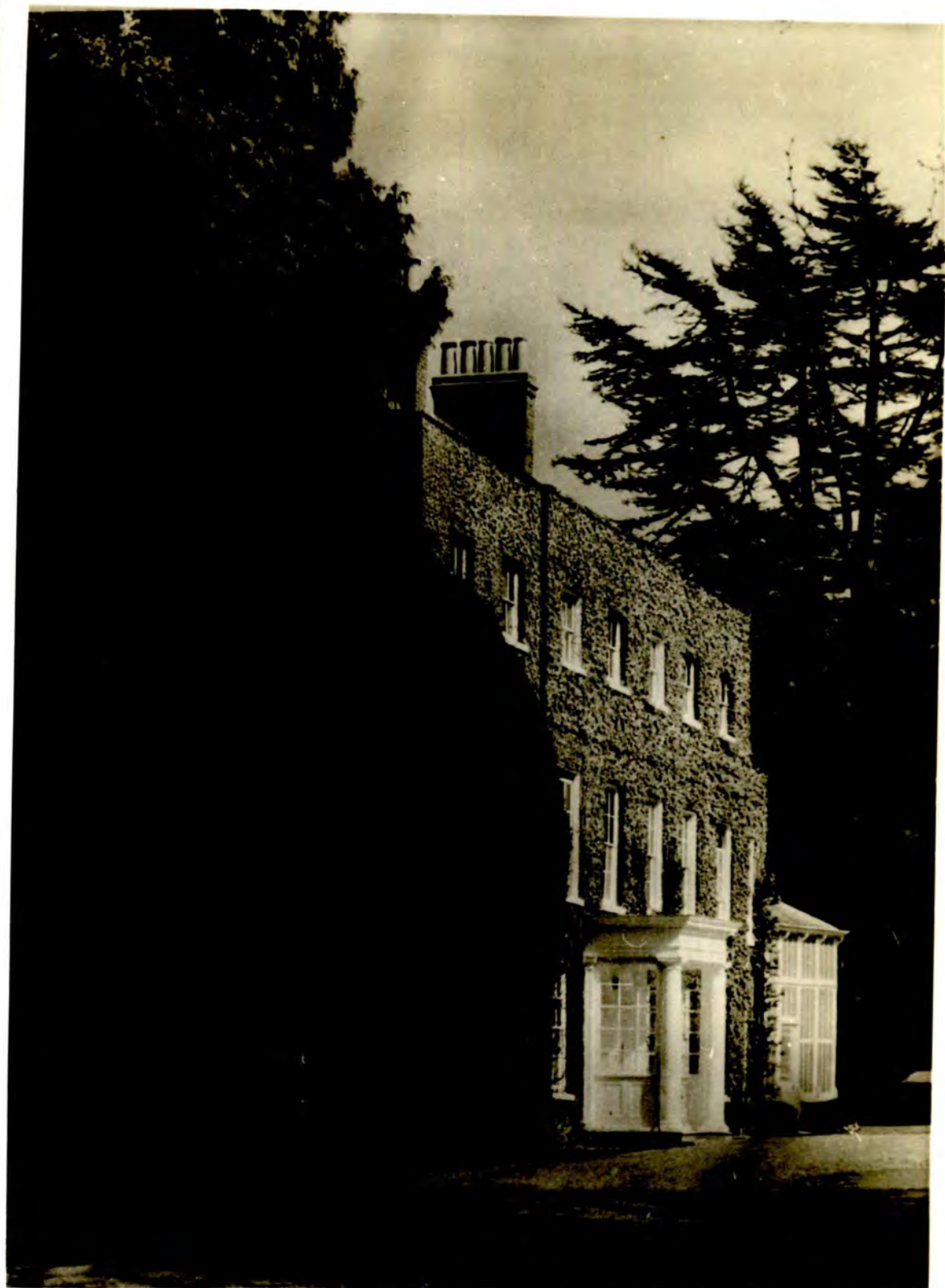


PLATE XIV

MANYDOWN. Another view: notice the broad Tuscan porch.





Anna f <sup>da</sup> de f <sup>da</sup> Lavin	Jan: 20.	
Jacobi istone	Octob: 2.	Rept.
Pirandy f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> C. Spencer	Octob: 10.	
Enil: f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> Octob: 17.		
Margaria f <sup>da</sup> Enil: f <sup>da</sup> Octob: 14.		
Christiana Primer	Octob: 14.	Rept.
Elizabetha f <sup>da</sup> Carol: Butler	Octob: 31.	
Barbara f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> Jan: 6.		Rept.
Guaria f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> Feb: 6.		
Johann f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> Feb: 15		Rept.
Elizabeth: f <sup>da</sup> f <sup>da</sup> f <sup>da</sup> Feb: 15.		Rept.

## PLATE XVI

The Parish Registers of Wootton St. Lawrence. The extract records the baptism by Butler of his daughter Elizabeth, 31st October 1612.

\* Carolus filius Edmundi Butler Natus 25.  
 \* Elizabetha Wither Decemb. 26 sup.  
 Brigida filia Jo. Janni Jan 20  
 Margarita filia Joannis Paim feb. 2  
 Richardus White } feb. 14. nupt  
 \* Elizabetha Butler }  
 William Simson } guardian  
 John Mitchell }  
 2  
 1633.

## PLATE XVII

The Parish Registers of Wootton St.  
 Lawrence, recording the marriage of Butler's  
 daughter, Elizabeth, to Richard White, St. Valen-  
 tine's Day, 1632/3. At the top of the extract  
 Butler baptises his grandson, Charles, and buries  
 Elizabeth Wither.





PLATE XVIII

Butler's autograph signature  
from inside the back cover of the Church-  
Wardens' Accounts at Wootton.

PLATE XIX

CHURCHWARDENS'  
ACCOUNTS at Wootton. The  
extracts show disburse-  
ments of poor-relief in  
and around the parish in  
summer of 1601.

July. vij. 1601. R<sup>ex</sup>. Eliz. vij.

Rec<sup>d</sup> by me. Sir Will<sup>m</sup> of Essex one of the churchwardens  
of Wootton at the appointment of J. the  
Magistrate of the County of Essex to be employed in the  
to the of the poor of the gift of the day and  
years past along with.

July. vij. 1601. R<sup>ex</sup>. Eliz. vij.

Delivered unto Sir Will<sup>m</sup> of Wootton the sum  
of twenty li. and so to pay to the of the  
poor of the parish but the churchwardens for  
the time being. The selling of the wool of the  
that the year beginning the day of August.  
The gift of the parish.

The sum of the money.

PLATE XX

The oldest surviving mural tablet at Wootton. It is a memorial to Susanna Withers who died November 21st 1632 and was buried by Butler.







PLATE XXI

The Puritan poet, George Wither, of Bentworth, Hampshire, a cousin of the Withers of Manydown. George Wither produced the first Anglican Hymn-book, Hymnes & Songes of the Church..., 1623, for which Orlando Gibbons provided the tunes (and basses).

To M<sup>r</sup>. Butler on his Booke of Musick.

Sweete singing Prophet, Heire of Davids parts,  
Whose sacred Counsell and Harmonious Arts

With double Charmes can take attentive Eares,  
Musick is less Divine in heavenly spheres

Then in thy Person, whose Religious Muse

Sends forth thy Divinity one Use; but  
Divine is thy Song, thy Poem, thy Muse,  
Spheres at thy Leake of Notes must silent be

Thy Notes exceede their Notes & Ayletree.

Who views thy Booke, shall find thy learned Skill  
So strike with Ancient & with Modern Skill

And then each kind each part & property

Of Musick staid & touch so gracefully

Rules of Composing & of Practice made

So choyse, so well redeemed from Fiddlers trade,

As if a Soule which some call Hurmyn;

Did animate thy Booke and Musick there.

May not the Raynter Imb or Poet draw

anye prices shewing their owne Art & Law

With Art Reflexive: so doth Musick sound

In thy Expressions of true Munnicks ground;

Munnick that staves not in the hollow Earre.

Thrust unto Reason doth sweete wonder-beare.

Sweete is thy Art, but O what sovrayne Ends  
Hath it propos'd: thy healthfull Ayre mends

To Cure the Body through the ravish'd Mind,  
To Cure Societies to farr incline,

To sweeten Treaties of Religious Peace

Twixt Heaven & Earth: when Charity shall cease

Then shall this Art that feeds it; this Alone

Of all our Arts, as of our Vertues none

Save Charity, shall prove immortal. Think upon

Our Meanes of Peace, Gods Incarnation,

His figure by this Match of humane Voyce

United with Gods word; fit was the Grave

Of Mirth in Angells; when the word descended

They sung, when Man Ascends the Lides intend.

Well don furre Gospeller, who dost aspire

To usher sainth on Earths for Heavns great quire,

That here we may begin to come those Notes

Which we shall perfect there with cheere-throates.

# PLATE XXII

The manuscript and unpublished

poem by the Oxford poet William Strode, dedicated

to Butler and The Principles of Musik.

MS. is at Corpus Christi College, Oxford;

[C.C.C. 325, fols 119v-20]



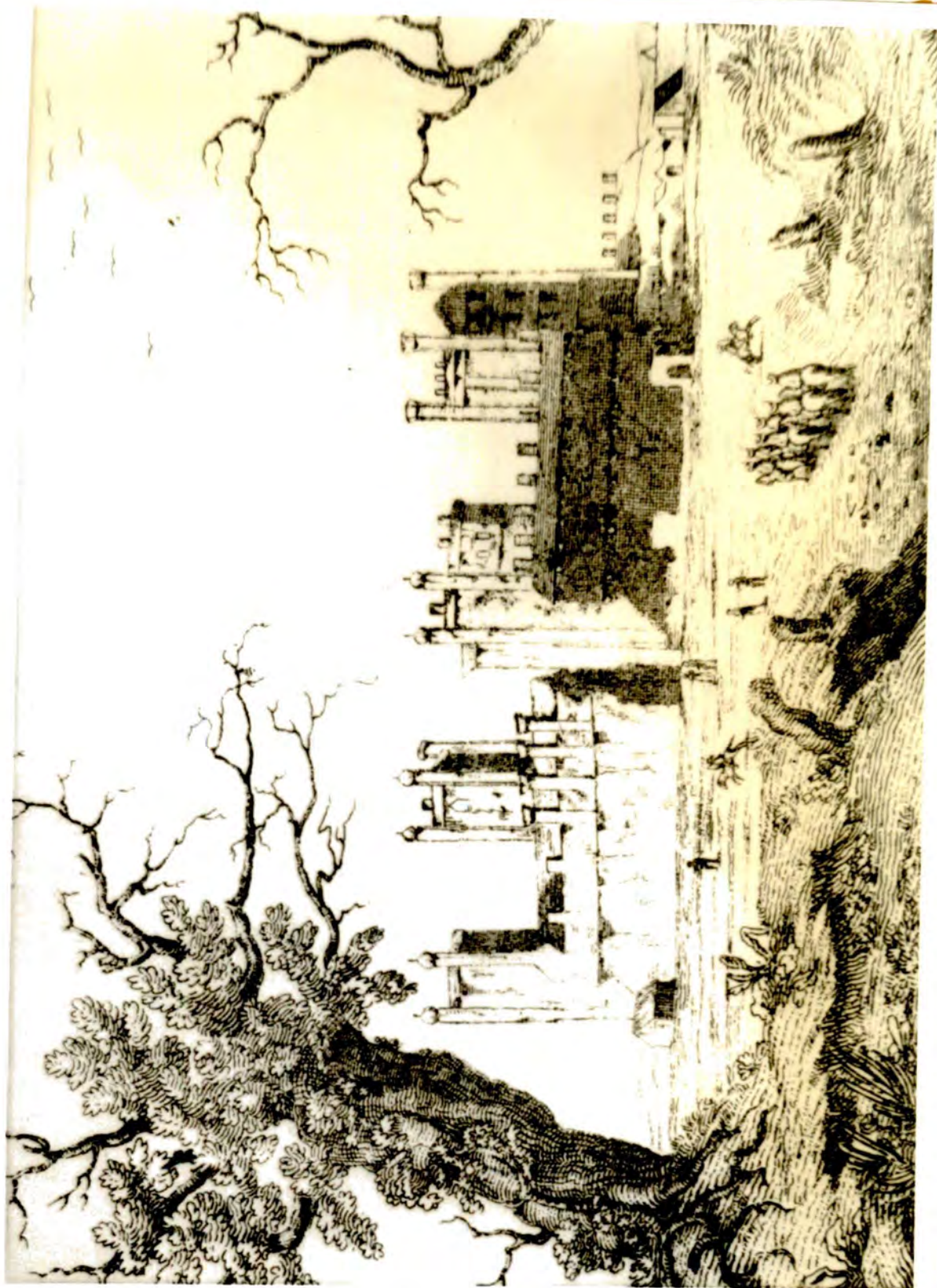
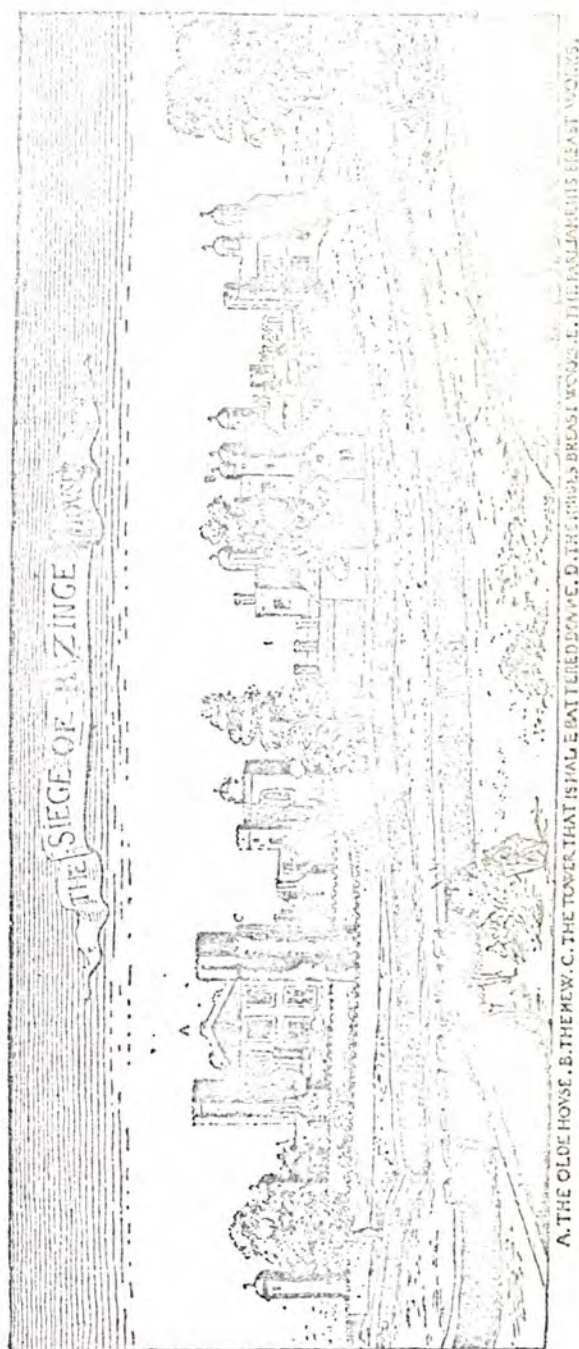


PLATE XXIII

BASING HOUSE,  
after the siege, 1645.



A. THE OLDE HOUSE. B. THE NEW. C. THE TOWER THAT IS CALLED BATTERED DOWN. D. THE BRICKS BUILT BY WOODS. E. THE TOWER WHICH IS CALLED BATTERED DOWN.

PLATE XXIV Wencelaus HOLLAR's famous engraving of the Siege of Basing House. Hollar was himself one of the besieged, in company with Inigo Jones and Thomas Fuller.



**CHARLES BUTLER** was born at one of the *Wycombs* (*Great Wycomb* I suppose) in *Bucks*, entred a Student into *Magd. Hall* in the Year 1572, took a Degree in Arts, and being made one of the Bible Clerks of *Magd. Coll.* was translated thereunto. Soon after, proceeding in that Faculty, he became Master of the Free-School at *Basingstoke* in *Hampshire*, where continuing 7 Years, with the enjoyment of a Cure of a little Church called *Skewres*, was promoted to the Vicaridge of *Lawrence-Wotton* three Miles distant thence, (a poor Preferment God wot for such a worthy Scholar,) where, being settled, he wrote and published these Books following, which shew him to have been an ingenious Man, and well skill'd in various sorts of Learning.

*The feminine Monarchy: or, a Treatise of Bees, Ox.* 1609. oct. *London* 1623. *Ox.* 1634. qu. translated into *Latin* by *Rich. Richardson*, sometimes of *Emanuel Coll.* in *Cambridge*, now, or lately, an Inhabitant in the most pleasant Village of *Bicester* in *Northamptonshire*.—*London* 1673. oct. In this Version he hath left out some of the ornamental and emblematical part of the *English* copy, and hath, with the Author's, scatter'd and intermix'd his own Observations on Bees, and what of note he had either heard from Men skillful this way, or had read in other Books. But this last Translation being new in the sale, there hath been a new Title put to it, and said therein to be printed at *Oxon.* 1682. oct.

*Rhetoricae libri duo, quorum prior de Tropis & Figuris, posterior de voce & gestu præcipit, &c. Oxon.* 1618, the 4th Edit. and 29. qu. *London* 1635. oct. It was written by the Author at *Basingstoke*, 1600.

*De propinquitate matrimonium impediante regula generalis. Oxon.* 1625. qu.

*Oratorie libri duo. Ox.* 1633. qu. *London* 1635. oct.

*English Grammar. Ox.* 1634. qu.

*The principles of Music. London* 1636. qu. He took his last farewell of this World on the 29th of *March* in sixteen hundred forty and seven, and in that of his age 88, or thereabouts (after he had been Vicar of *Wotton St. Laurence* before-mention'd 48 Years) and was buried in the Chancel of the Church there. 1647.

PLATE XXV The earliest biography of Butler, Anthony a Wood's account from *Athenae Oxonienses*, London 1691/2. The present facsimile is taken from the London edition of 1721, page 102, column 2.

## LIBER PRIMVS.

Non facio vt rursus, quoniam si stultus loquuntur:  
Sermo meus stultus forte, tamen breuis est.

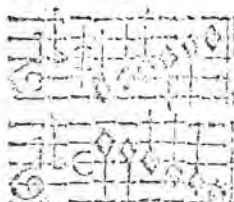
169. *In gloriosum Tbrafencm.*

**C**ur inuicem gerere milles calcaria Throa,  
Quamvis: *In gloriosum Tbrafencm* adrem habet.

170. *De Sergio.*

**Q**ui petit accipiet, Iacobus Apostolus inquit:  
O si locutus Rex mihi daret: Aem.

171. *Musica Aulica duarum vocum.*



(inquit:  
Dum tollitur, Aulicus

Dum cadit, alter ait.

172. *Ad Lectorem.*

**A**ulicum non accedet liberis: Tobaccus:  
Terge libro potius posteriora meo.

173. *Ad Librum.*

**E**vilum, proinde Librum forte: quid inde?  
Saepe senem aliorum Librus ante patrem.  
Sed monere igitur vult me, facit supercilios  
Sis mihi: *Ad Librum* me gemitu fletu.

FINIS Libri Prim.

PLATE XXVI "Musica Aulica duarum vocum" by John Owen, which Butler uses as a musical illustration. [Principles...page 15] This is a photocopy of the original epigram 171 in Epigrammatum Johannis Owen...Libri Tres ...1612: H4v of the copy at US.SM.



## PLATE XXVII

The "Coronation  
Window" in memory  
of Charles Butler.  
For details, see  
over.





THE CORONATION WINDOW IN THE NORTH AISLE  
OF WOOTTON ST LAWRENCE  
PARISH CHURCH

THE QUATREFOIL TRACERY: The Royal Cypher of Queen Elizabeth the Second is surrounded by the National Emblems of England, Wales, Scotland and Ireland.

THE LEFT-HAND LIGHT: At the apex of the light are the arms of the Diocese of Winchester. Butler, in an idealised portrait, holds in his left hand communion silver, gift of the Withers in 1625, and in his right hand The Feminine Monarchie. Behind him is a honeycomb which forms the frontispiece of this book. To the left are the arms of Magdalen College, Oxford, while, below Butler preaches from his new pulpit of 1624, taking as his text Titus 2.12: the words here are from The Principles of Musik, p.133.

The RIGHT-HAND LIGHT: The light is surmounted by St Cecilia. Below are two medallions, one of the Norman Church of Nately Scures, the other of the chantry school of the Holy Ghost in Basingstoke. Under the medallions is a picture of Butler's church at Wootton and, below that, stand the beehives of which he wrote. To the right is the badge of Queen Elizabeth the First and her personal motto, "Rosa sine Spina". Also in this light are the four bells of Wootton, placed there during the ministry of Charles Butler and the fifteenth century font in which he baptized his children.

The reader is referred to Chapter Two of the dissertation, where the many details of this window will be seen to fall into place.

AT THE DEDICATION OF A WINDOW  
IN LAWRENCE - WOOTTON CHURCH, HAMPSHIRE.

On the 14th of November, 1954

TO THE MEMORY OF

CHARLES BUTLER  
*Vicar of Wootton Saint Lawrence*  
*1600 to 1647*

GREY, solemn, silent, now the day goes under.  
Dank, yellow shafts ray out into the gloom.  
Whom fire and lamplight linked in love, asunder.  
Inhabit now mossed grave and lichen'd tomb  
Round this the church they loved. To-day the bees  
Brought the last loads of pollen to their hive,  
To-morrow silent. Weary Time now sees  
Yet one more end of mortal things arrive.  
How many slow-revolving years shall pour  
Sunshine or moonlight through this coloured glass  
We raise to Butler's memory, when no more  
We changeful down the changeful years shall pass?  
Man's Soul is like heaven's fire, whose day seems done:  
But though it sinks, 'tis yet the selfsame Sun.

*David Bone*

PLATE XXVIII A sonnet by the noted beemaster, Dr David Bone, on  
the occasion of the unveiling of the Coronation Window.

## APPENDIX C

A Checklist of Butlers' Books  
and some Facsimile Title - pages.



All titles are short-title: this is not a bibliography. Details of imprint have usually been translated. References to Madan relate to Falconer Mada; Oxford Books: a bibliography of printed books relating to the University and City of Oxford, or printed or published there... Oxford, 1895-1931 (3 vols) The list is chronological: where two books appear under one year, precedence is alphabetical. Facsimiles of eight of the tile pages follow the list: an asterisk against the short title indicates the inclusion of facsimile.

- |                                  |  |                   |
|----------------------------------|--|-------------------|
| 1597                             | <u>Rameae Rhetoricae libri duo in usum Scholarum</u> * | BUTLER<br>Charles |
| Oxford:                          |  | BM                |
| Joseph Barnes                    |  | 1090.b.18.(2)     |
| 1598                             | <u>...Rhetoricae libri duo</u>                         | BUTLER<br>Charles |
| Oxford:                          |  |                   |
| Joseph Barnes                    | Corpus Christi Oxon<br>Madan, p 230                    |                   |
| 1600                             | <u>Rhetoricae libri duo</u>                            | BUTLER<br>Charles |
| Oxford:                          |  | BM                |
| Joseph Barnes                    |  | 1090.b.18 (1)     |
| 1609                             | <u>The Feminine Monarchie...</u> *                     | BUTLER<br>Charles |
| Oxford:                          |  | BM                |
| Joseph Barnes                    |  | 730.a.38          |
| 1618                             | <u>Rhetoricae libri duo</u><br>(4th edition)           | BUTLER<br>Charles |
| Oxford:                          |  | BM                |
| J. Lichfield & James Short       |  | 11805.b.48        |
| 1623                             | <u>The Feminine Monarchie...</u> *                     | BUTLER<br>Charles |
| London:                          |  |                   |
| John Haviland for Roger Jackson. |  | BM                |

- 1625 Syngeneia...\*  
Oxford:  
John Litchfield & William Turner  
BUTLER  
Charles  
BM  
498.b.25(1)
- 1625 Feminine Monarchy... in A Way to get wealth...  
by Gervase Markham  
London, 1625  
A re-issue of original sheets  
BM  
C.118.bb.1
- 1629 Oratoriae libri duo...  
Oxford: W. Turner through the Author  
Madan. p.144  
BUTLER  
Charles
- 1629 Oratoriae libri duo )  
Rhetoricae libri duo ) \* Combined  
London:  
John Haviland  
BUTLER  
Charles  
BM  
11805.d.3
- 1633 The English Grammar...\*  
Oxford:  
William Turner for the Author  
BUTLER  
Charles  
BM  
C40.e.3
- 1633 Oratoriae libri duo  
Oxford:  
William Turner  
Madan, p.165  
BUTLER  
Charles
- 1634 The English Grammar...  
Oxford:  
William Turner for Author  
A re-issue + new t - p Madan 176-7  
BUTLER  
Charles  
BM  
G.7509 (1)
- 1634 The Feminin' Monarchie!...\*  
Oxford:  
William Turner for the Author  
BUTLER  
Charles  
BM  
453.a.40

- 1636 The Principles of Musick...\* BUTLER  
Charles  
London:  
John Haviland for Author BM  
52.d.30
- 1642 Rhetoricae libri duo... \* BUTLER  
Oratoriae libri duo... Charles  
London:  
R.H. B.M.  
11825.aa.1
- 1642 Rhetoricae libri duo BUTLER  
Oratoriae libri duo Charles  
Lugduni Batavorum [Leyden] BM  
T.D. 1088.d.2
- 1643 Syngeneia... BUTLER  
Charles  
in F(rancisci) F(lorentis)...Tractatus de nuptiis Consobrinarum  
prohibitis aut permissis. Et. C. Butleri Syngeneia...  
Francofurti BM  
5176.aa.38
- 1649 Rhetoricae libri duo... BUTLER  
Charles  
London,  
William Bentley BM
- 1655 Rhetoricae libri duo... BUTLER  
Charles  
London,  
Andrew Cook BM
- 1673 Monarchia Foeminina sive Apum Historia... BUTLER  
R. Richardi F [ R. Richardson ]
- Typis A.C. Impensis Authoris...London, 1673 GB. Lbm

1704 The Feminine Monarchy or the Historie of BUTLER  
Bees... W.S. Charles

A. Baldwin, London 1704 BM

1910 English Grammar BUTLER  
Charles

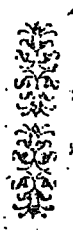
ed. by A. Eichler

Halle, Germany  
(in series Neudrucke Fruhneuenglischer Grammatiken, ed  
R. Brotanek)

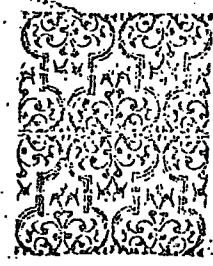
In 1913 Eichler also published Schriftbild und Lautwert:  
Butlers' English Grammar & Feminine Monarchie, Halle, Max  
Niemayer in same series as above.

in Ramel (1822)

RAMELÆ  
RHETORICÆ  
LIBRI DVO.



IN VSVM SCHOLARVM



*Rit*

OXONIÆ,

Excudebat Josephus Barnicius.

MDCCLXXVII.



31217

1873

THE

# FEMININE MONARCHIE

OR

A TREATISE CONCERNING BEES,  
AND THE DVE ORDERING OF THEM.

Wharfa

The truth found out by experience and diligents  
observation, discovereth the idle and fond  
conceits, which many have writ-  
ten about this subject.

By

CHAR: BYLLER MCGILL



At Oxford,

Printed by Joseph Barnes, 1699.

730.238



THE

*Feminine Monarchie.*

# THE HISTORIE OF BEES.

S H E W I N G

Their admirable Nature, and Properties,  
Their Generation, and Colonies,  
Their Government, Loyalty, Art, Industry,  
Enemies, Warres, Magnanimities, &c.

With the right ordering of them from time to  
time: And the secret profit arising thereof.

Written out of Experience.

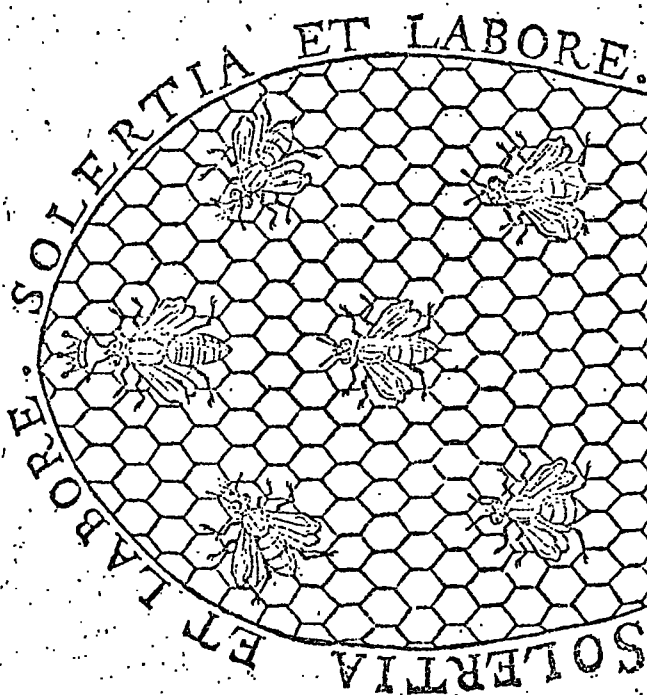
CHARLES BUTLER, Magd.

Plaut. in Trucul. Act. 1. Sc. 6.

*Phuris est oculatus testis unum, quam auriti decem.*

LONDON,

Printed by JOHN HAVILAND for Roger Tansley,  
and are to be sold at his Shop in Fleetstreet, over  
against the Conduit. x 6. 2. 3.



SOCORDIAM LIVIMVS

*Miraris Arte conditas mirâ domos,**Opesq; regales in his reconditas?**SOLERTIA ET LABORE sunt omnia.*

C. B.

Quasi ut apud  
ordinem.

Princeps.

Dux.

Fili.

Inerit fusi.

STITTENIA

DE PROPINQVITATE

Matrimonium impediens,

REGVLA

*Quæ una omnes questionis huius  
difficultates facile  
expediat.*

Authore CAROLO BYTLER, Magd.

LEVIT. 18, 6.

*Omnis homo ad propinquam sanguinis  
sui non accedet.*

IOH.  
MAVRITIVS.



OXONIE,

Excudebant IOHANNES LICHFIELD & GVILIELMVS  
TURNER, Academiæ Typographi. 1625.



THE  
ENGLISH  
GRAMMAR,

OR

The Institution of Letters, Syl-  
lables, and Words, in the En-  
glish tongue.

*Whereunto is annexed*

An Index of Words Like and Unlike.

By

CHARLES BUTLER Magd. Master of Arts.

Arist. Polit. lib. 8, cap. 3.

*Grammatica addiscenda pueris utpotè ad vitam utilis.*



OXFORD,

Printed by William Turner, for the Authour: 1633.

THE  
*Feminin<sup>e</sup> Monarchi<sup>e</sup>,*  
 OR  
 THE HISTORI  
 OF BE'S.

SHEWING

*Their admirable Natur<sup>e</sup>, and Propertis;  
 Their Generation and Colonis;  
 Their Government, Loyalti, Art, Industri;  
 Enimi's, Wars, Magnanimiti, &c.*

TOGETHER

With the right Ordering of them from tim<sup>e</sup> to tim<sup>e</sup>;  
 and the sweet<sup>e</sup> Profit arising ther<sup>e</sup>of.

*Written out of Experienc<sup>e</sup>*

By

CHARLS BUTLER, Magd.

Plaut in Trucul. Act. 3. Sc. 6.

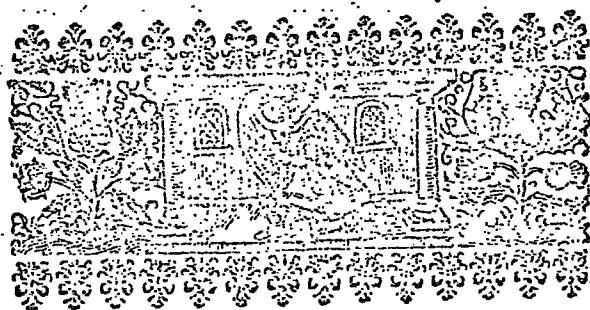
*Pluris est oculus testis unus, quam auris decem.*

OXFORD,

Printed by WILLIAM TURNER, for de  
*Author. M.DC.XXXIV.*

THE  
PRINCIPLES  
OF MUSIK,  
IN  
SINGING AND SETTING:  
WITH  
The two-fold Use therof,  
[*Ecclesiasticall and Civil.*]

By  
CHARLES BUTLER Magd. *Master of Arts.*



LONDON,  
Printed by John Haviland, for the Author:  
1636.

# RHETORICA LIBRI DUO.

QUORUM

*Prior de Tropis & Figuris,  
Posterior de Voce & Gestu*

PRÆCIPIT:

IN USUM SCHOLARUM  
postremo recogniti.

Quibus recens accesserunt

DE  
ORATORIA  
Libri duo,

*Rhetoricam callentibus max. addiscendi.*

Authore CAROLO BUTIERO, Magd.  
Artium Magistro.



LONDINI,

Excudebat R. H. 1642.

11135. ar.

## APPENDIX D

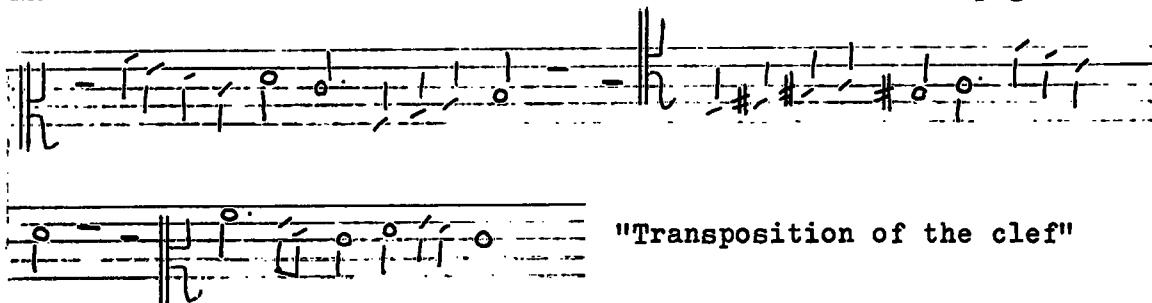
### TRANSCRIPTIONS

### EDITORIAL METHOD

- 1 The transcriptions have been numbered although they are not numbered in Butler. Page numbers refer to The Principles...
- 2 The Original note values have been retained.
- 3 C clefs have been replaced by standard G and F clefs: for each example the original clef precedes an initial bar-line.
- 4 Bar-lines - not used consistently by Butler - have been added only where their use facilitates transcription and reading of the more complicated examples. Such bar-lines appear as broken lines: the continuous bar-lines are Butler's.
- 5 The examples of "two parts in one" and all the examples of "fuga" have been realised in accordance with Butler's printed instructions.
- 6 At the end of the Transcriptions there will be found a list of all musical examples "borrowed" by Butler.

## EXAMPLE 1

Butler:page 11



## EXAMPLE 2

Butler:page 15



"dum tollitur Aulicus inquit:

dum cadit, alter ait".

## EXAMPLE 3

Butler:page 16



Butler:page 26

EXAMPLE 4 Examples of the 4 Proportions

Example 4 displays four musical staves, each representing a different proportion. The first staff is marked '2.1.' and shows a melody in C major with a treble clef and a common time signature. The second staff is marked '6.1.' and shows a melody in C major with a treble clef and a common time signature. The third staff is marked '3.1.' and shows a melody in C major with a treble clef and a common time signature. The fourth staff is marked '9.1.' and shows a melody in C major with a treble clef and a common time signature. Each staff contains a series of notes and rests, with some notes marked with a 't' (trill) or a 'p' (pizzicato).

Butler:page 26

EXAMPLE 5 "...whereby the melody of the same notes  
becometh diverse."

Example 5 displays two musical staves, each representing a different proportion. The first staff is marked '6.1.' and shows a melody in C major with a treble clef and a common time signature. The second staff is marked '9.1.' and shows a melody in C major with a treble clef and a common time signature. Both staves contain a series of notes and rests, with some notes marked with a 't' (trill) or a 'p' (pizzicato). The two staves illustrate how the same notes can be used to create different melodies by changing the proportions.



# RULES FOR LIGATURES

## "Rules of Initial Ligatures,4"

- 1 Prima carens cauda, Longa est, pendente secunda.
- 2 Prima carens cauda, Brevis est, scandente secunda.

EXAMPLE 6



Butler: page 36

- 3 Prima manu laeva Brevis est, caudata deorsum.
- 4 Semibrevis prima est, sursum caudata // sequensque.

EXAMPLE 7



Butler: page 36

EXAMPLE 8



Butler: page 36

## "Rules of Middle Ligatures,2"

- 1 Quaelibet in medio Brevis est.
- 2 // at proxima adhaerens sursum caudatae pro Semibrevis reputatur.

EXAMPLE 9



p.37

## "Rules of Final Ligatures,4"

- 1 Ultima conscendens Brevis est quaecunque ligata.
- 2 Ultima dependens quadrangula sit tibi Longa.
- 3 Est obliqua Brevis semper finalis habenda.
- 4 // Semibrevis, sursum caudatae proxima primae est.

## EXAMPLE 10

Butler: page 39

# "The Duple Ut-re"

[illegible]

## EXAMPLE 11

Butler: page 39

2

## "The Skipings of Thirds"

## EXAMPLE 12

page 40

## "The Skipplings of Thirds and Fourths"

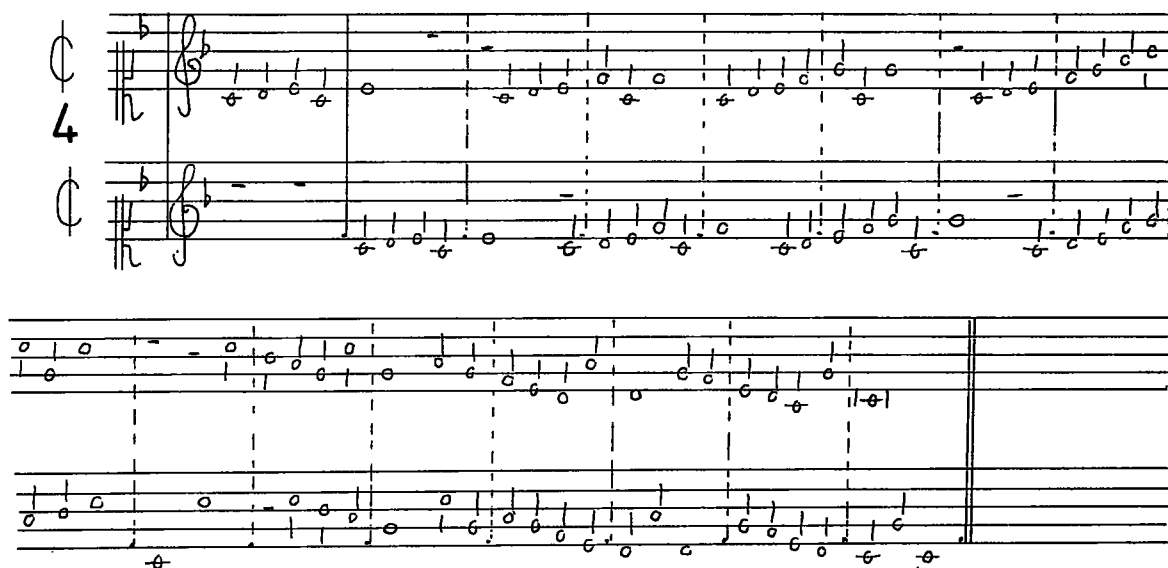
3

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The second staff continues the melody, also using quarter and eighth notes. The score is written in a simple, handwritten style.

Butler calls Examples 10, 11, 12, 13 & 14 "The Five Initial Lessons": they are concerned with basic melodic progression per Gradus & Saltus. He further points out that the examples above may be performed "2 parts in one, whereof every second cometh in upon 2 semibreves rests". The examples are here set out in accordance with his intentions although he only notes that such procedure may be followed.

EXAMPLE 13

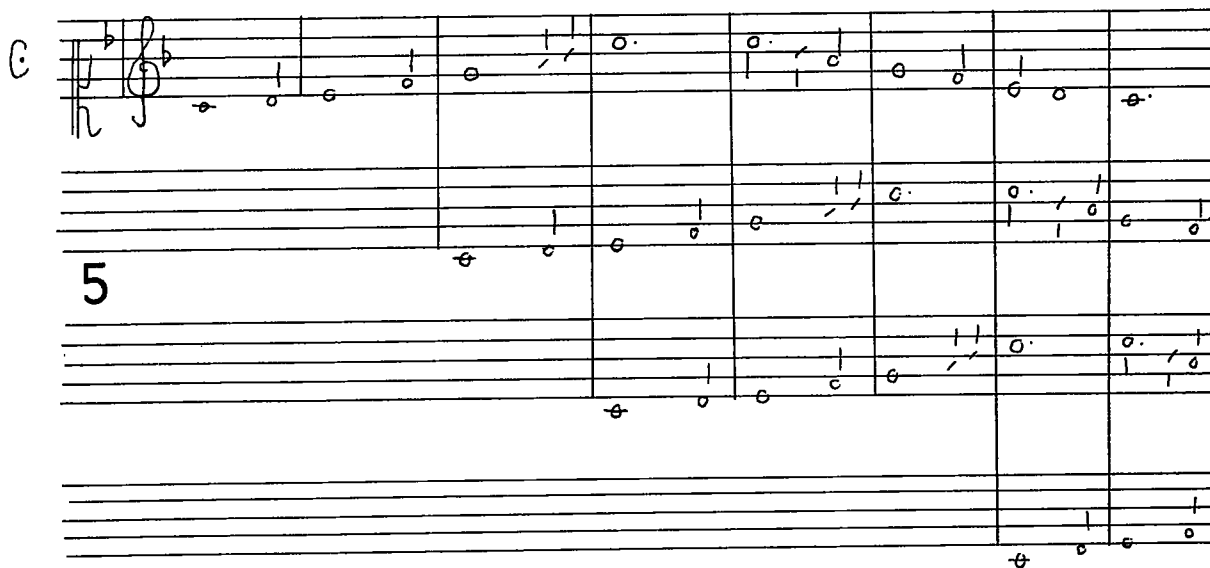
Butler:page 40



"The Fourth is the proof of the usual skippings".

EXAMPLE 14

Butler:page 40



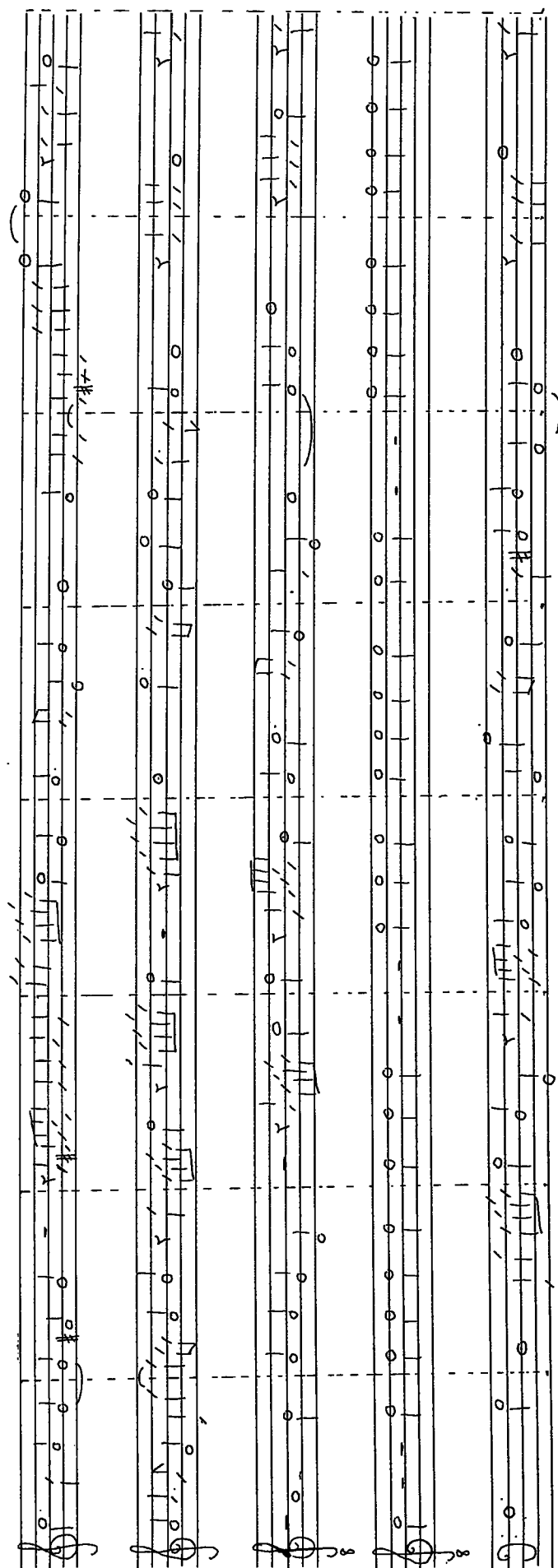
"The Fifth Lesson is the Triple Ut-re in four parts".

EXAMPLE 15

Butler: pages 42/43

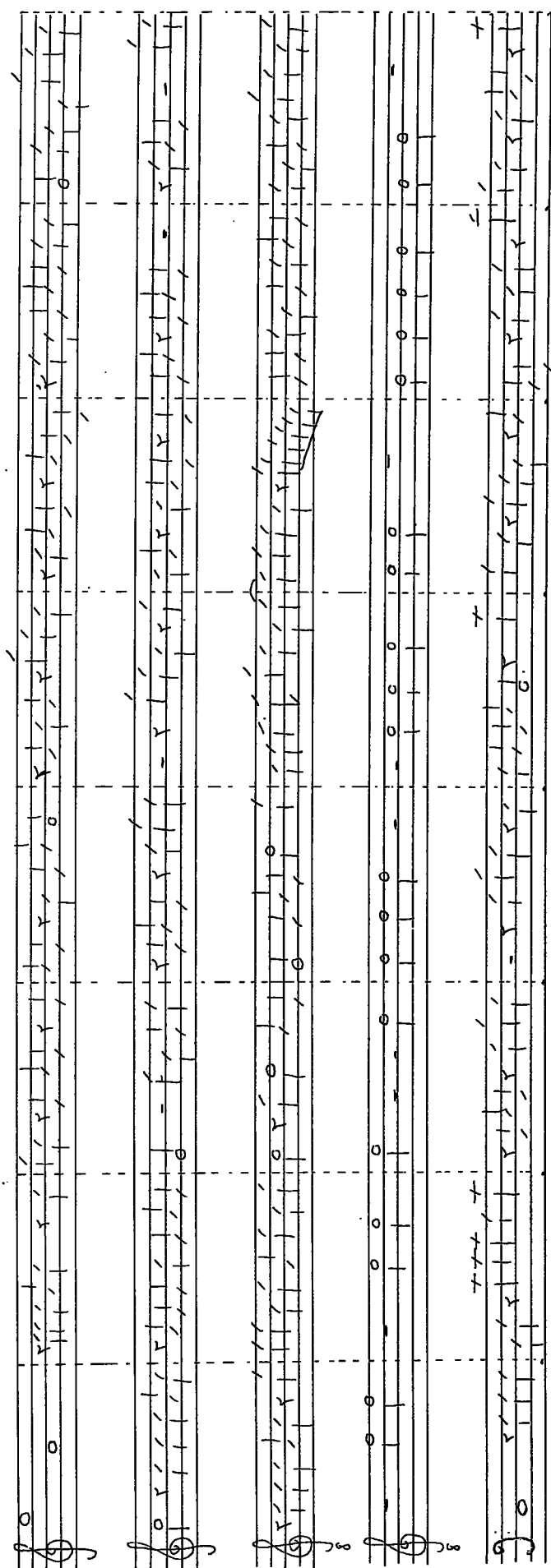
The musical score consists of five staves, each labeled with a part name: Tr1, Tr2, C, DIAL, and B. The notation is in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The DIAL part is written in a different clef (alto clef) compared to the others (treble clef).

"A Dial-song composed by W. Syddael in imitation of Parson's In Nomine". The parts for Treble I, Treble II, Counter-tenor and Bass are printed in full in Butler, but the fifth part has to be reconstructed according to the instructions printed round the dial on page 43.





A handwritten musical score consisting of five staves. The notation is written in black ink on white paper. The staves are connected by vertical dashed lines. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex piece of music, possibly a fugue or a variation. The handwriting is clear and legible.



A handwritten musical score consisting of five staves. The notation is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex musical composition.

## EXAMPLE 16

## "OXFORD TUNE"

Butler: page 44

The musical score for "Oxford Tune" is presented in four staves, labeled M, C, T, and B from top to bottom. Each staff contains a single melodic line in treble clef, with a key signature of one sharp (F#). The melody is written in 4/4 time and consists of a single line of music repeated across the four staves. The notes are as follows:

M: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, 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F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, 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D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E

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"THE SCOTTISH TUNE"

EXAMPLE 17

Tr C

M

C

B

The musical score is arranged in four systems, each corresponding to a different vocal or instrumental part. The parts are labeled on the left: Tr (Treble), M (Middle), C (Contralto), and B (Bass). Each part is written on a five-line staff. The time signature is common time (C). The key signature is one flat (Bb). The melody is carried by the Treble part, while the other parts provide harmonic support. The score consists of four systems of music, each with a repeat sign at the beginning. The notes are primarily eighth and sixteenth notes, with some rests. The Treble part starts on a middle C (C4) and moves up and down the scale. The other parts follow similar patterns, creating a rich harmonic texture.

The Mean part carries the Church Tune.



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EXAMPLE 18

Tr

M

B

C

The musical score consists of four staves, each with a different clef and key signature. The top staff (Tr) uses a soprano clef and a key signature of one flat. The second staff (M) uses an alto clef and a key signature of one flat. The third staff (B) uses a bass clef and a key signature of one flat. The bottom staff (C) uses a bass clef and a key signature of one flat. The notation includes various note values, rests, and accidentals, with some notes marked with a sharp sign (#).

Bass and Countertenor parts above are wrongly labelled as they are in Butler. In addition, the Mean part and the genuine Countertenor part have their clefs wrongly placed in the original.

EXAMPLE 19

Butler: page 45

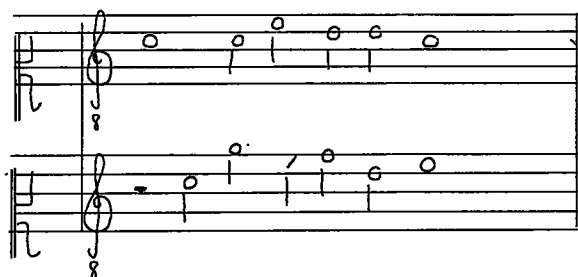
M C Te B

The musical score consists of four staves, each representing a different vocal part. The staves are labeled M, C, Te, and B from top to bottom. Each staff begins with a key signature of one flat (B-flat) and a common time signature (C). The M (Mean) part starts with a treble clef, while the C (Counter), Te (Tenor), and B (Bass) parts start with a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex musical composition.

The Mean part carries the clef in the wrong place.  
The Counter tenor part has the wrong key signature.  
The Tenor part uses wrong clef and has the wrong key signature.

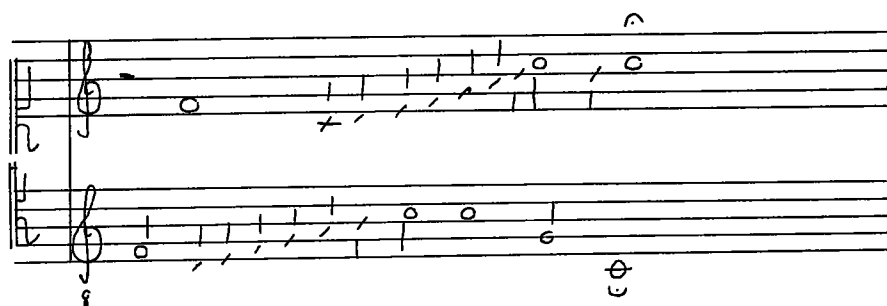
### EXAMPLE 20

Butler: page 51

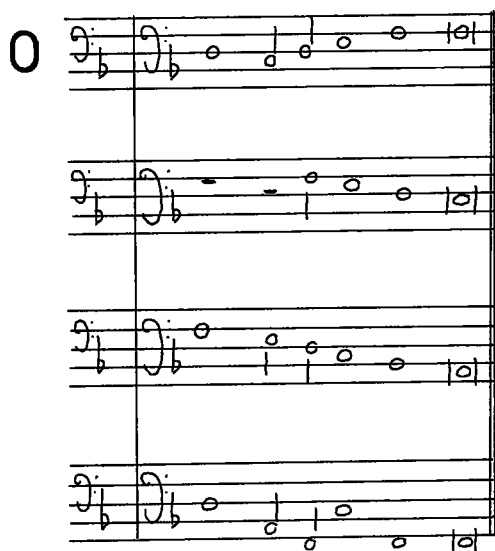


### EXAMPLE 21

Butler:page 52



"...the Discord doeth better in the even, than in the  
odd place"



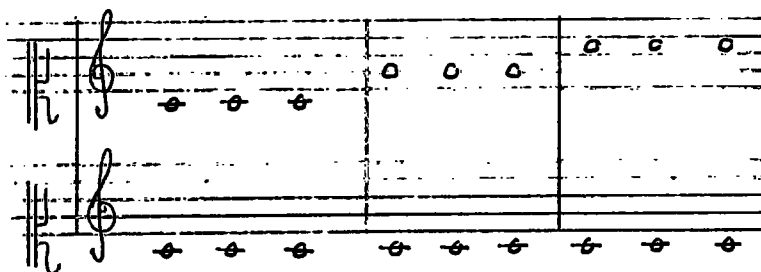
EXAMPLE 22

Butler:page 53

The Fourth set to the bass "even immediately before the close, and that in slow time".

EXAMPLE 23

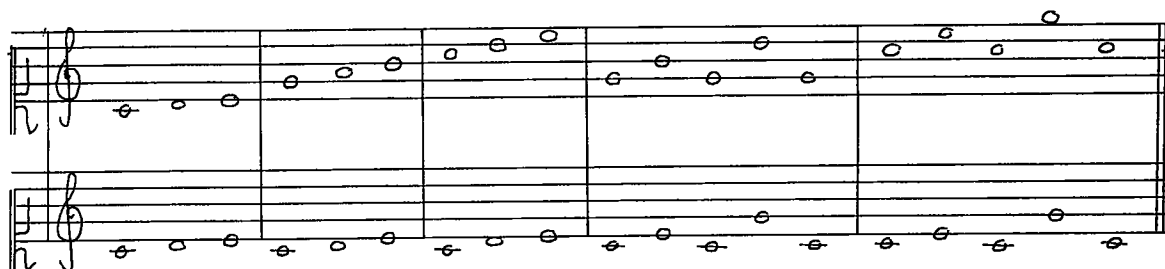
Butler:page 56



Canon I of Simple Consecution.

## EXAMPLE 24

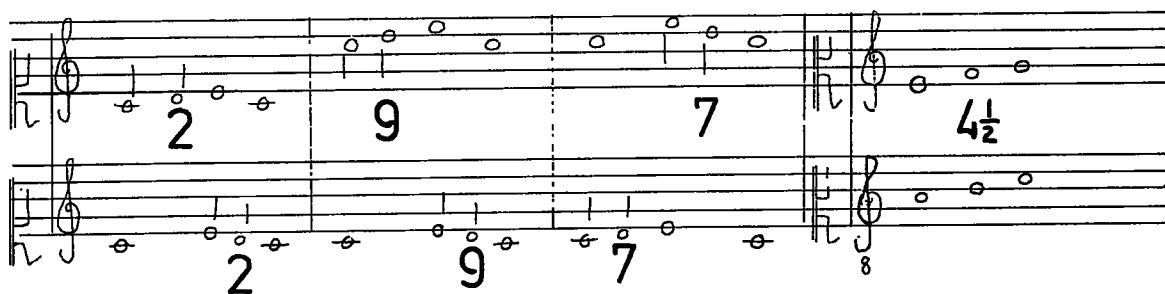
Butler:page 56



Canon II of simple consecution.

## EXAMPLE 25

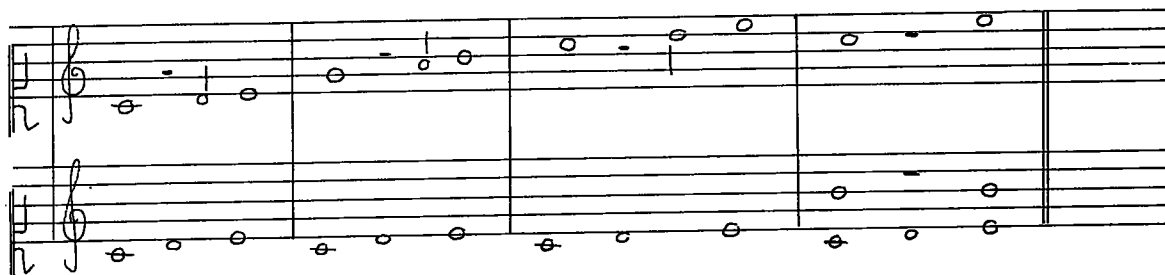
Butler:page 56



Canon III of simple consecution.

## EXAMPLE 26

Butler:page 56

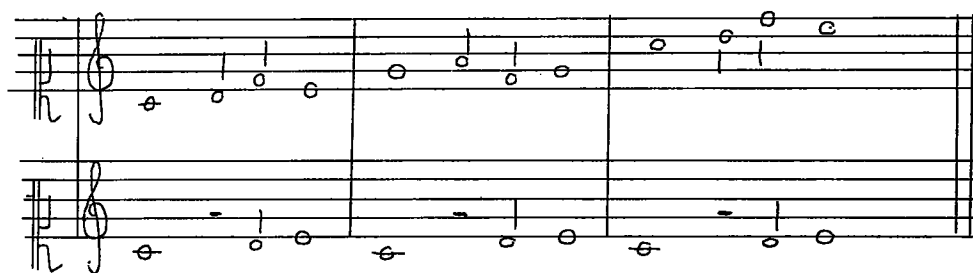


Canon III of simple consecution.



## EXAMPLE 27

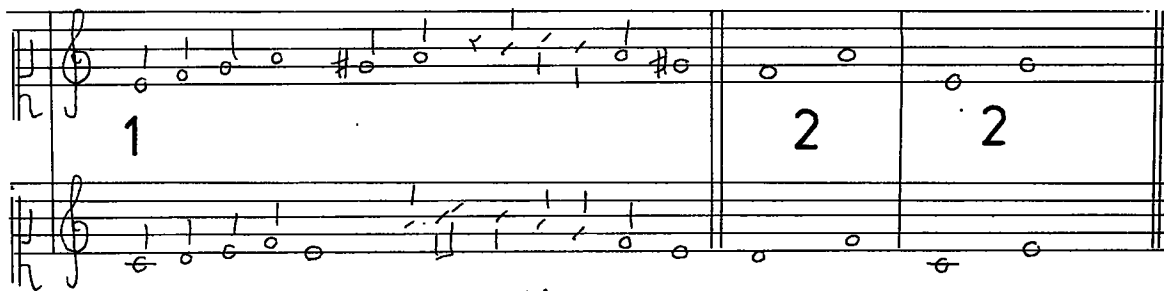
Butler: page 57



Canon III of simple consecution.

## EXAMPLE 28

Butler: page 57



Canon IV of Simple consecution.



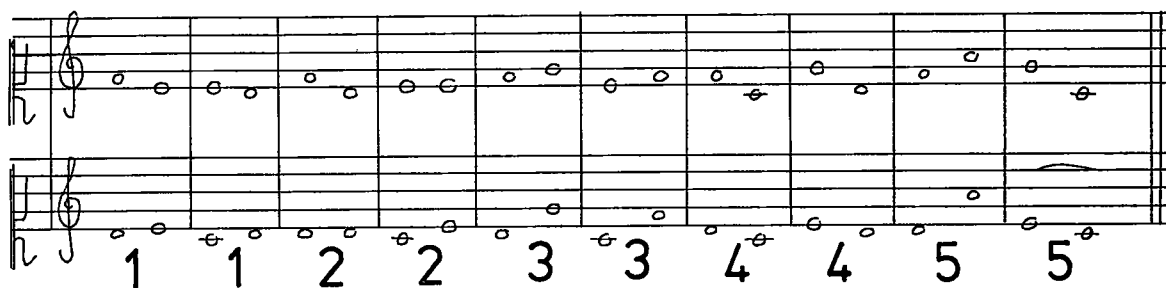
Canon V of simple consecution.

## EXAMPLE 29

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## EXAMPLE 30

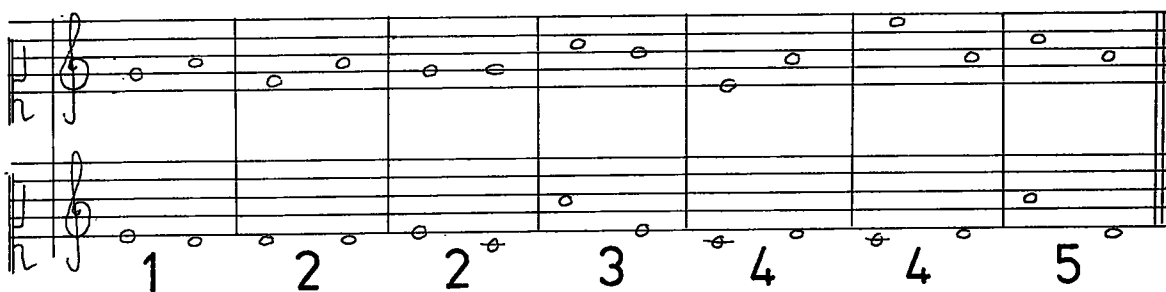
Butler:page 59



Of Mixed Consecution.

## EXAMPLE 31

Butler:page 59

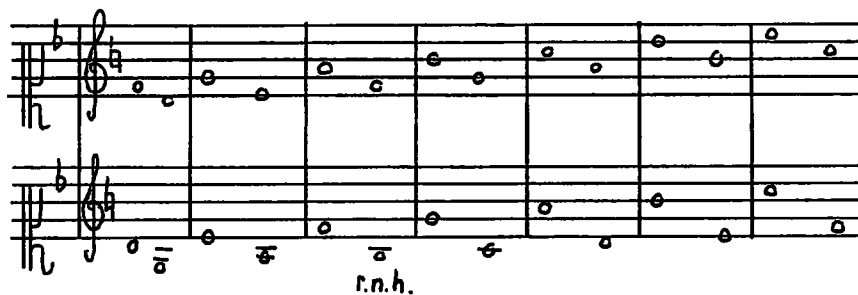


Of Mixed Consecution

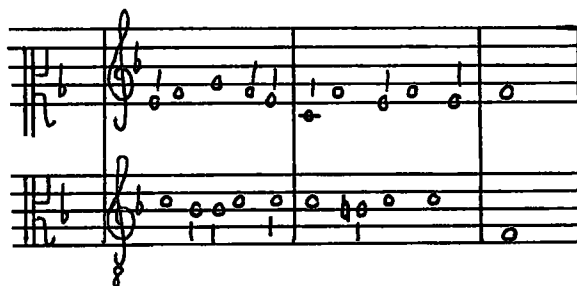
## EXAMPLE 32

Relatio non  
Harmonica

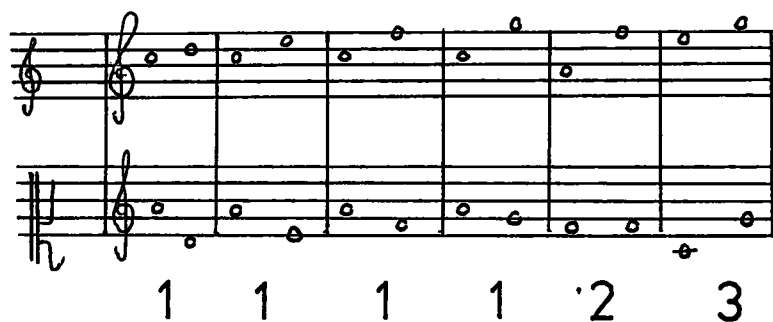
Butler, p. 59



EXAMPLE 34 page 60  
The Fourth "taken in the Arsis"



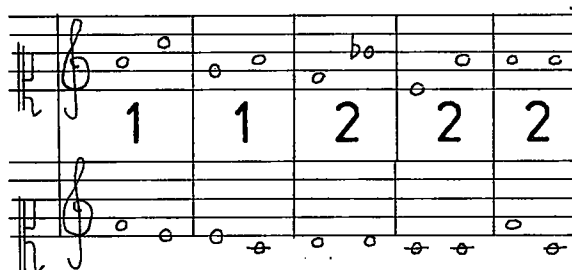
## EXAMPLE 33



The Third followed by octave...

Butler, Page 60

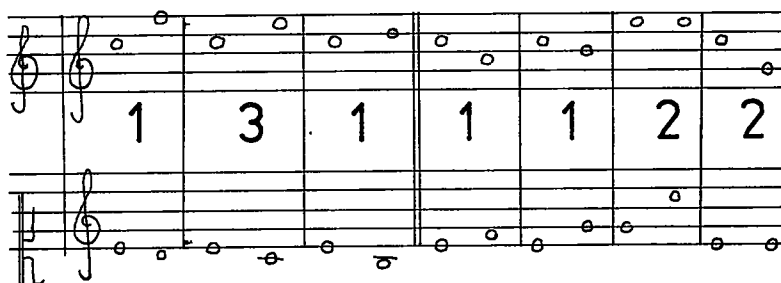
## EXAMPLE 35



Butler:page 61

The Third followed by a Sixth...

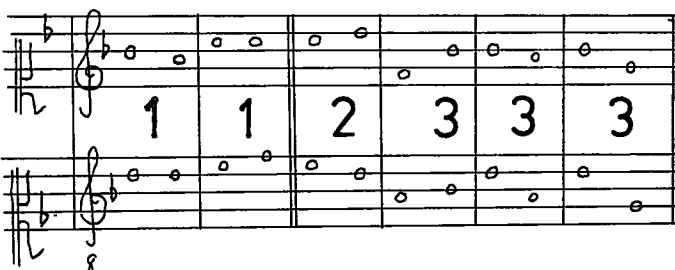
## EXAMPLE 36



p.61

The Sixth followed by a Third...

## EXAMPLE 37



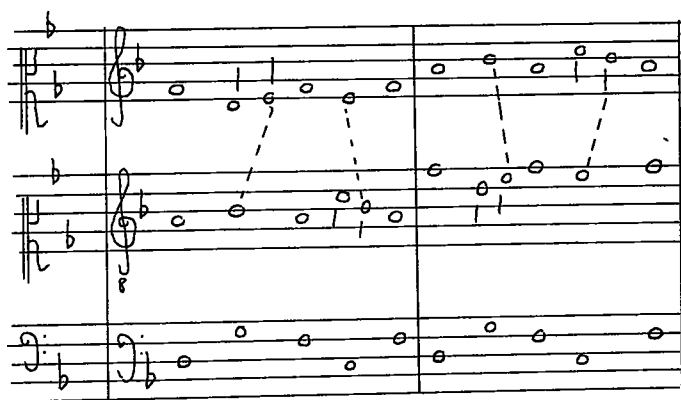
page 61

The Sixth followed by a Fifth &  
by an Octave...

## EXAMPLE 38

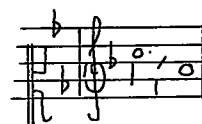
Butler:page 62

Consecution of Discords:- "that they begin well upon a pointed note!"



## EXAMPLE 39

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Example of Tritonus and Semi-  
diapente.

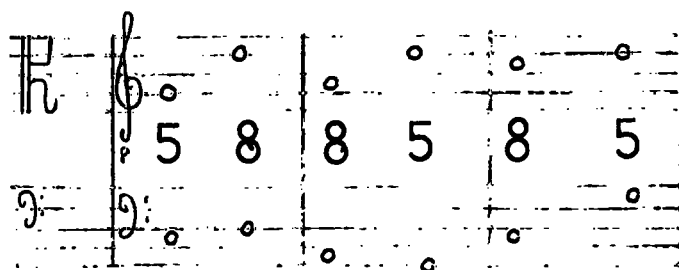
## EXAMPLE 40

p.62

4.

## EXAMPLE 41

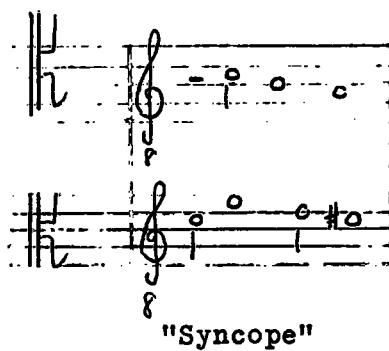
Butler:page 64



"Hitting the eight in the face".

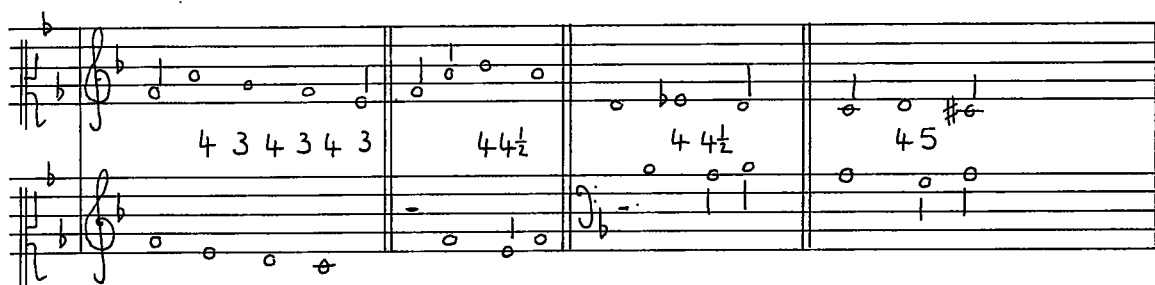
## EXAMPLE 42

page 64



"Syncope"

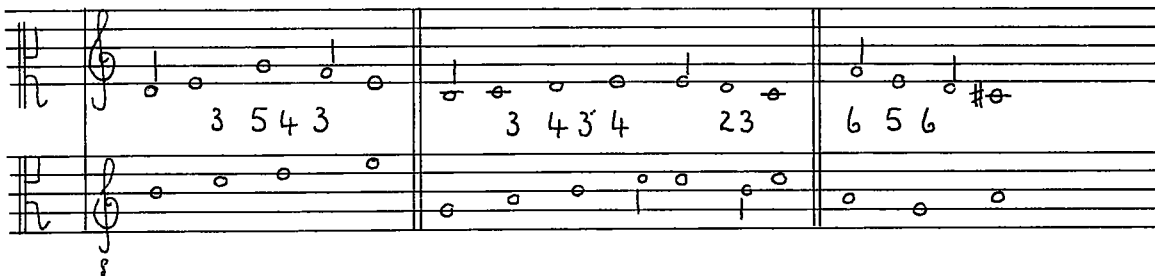




EXAMPLE 43

Butler:page 65

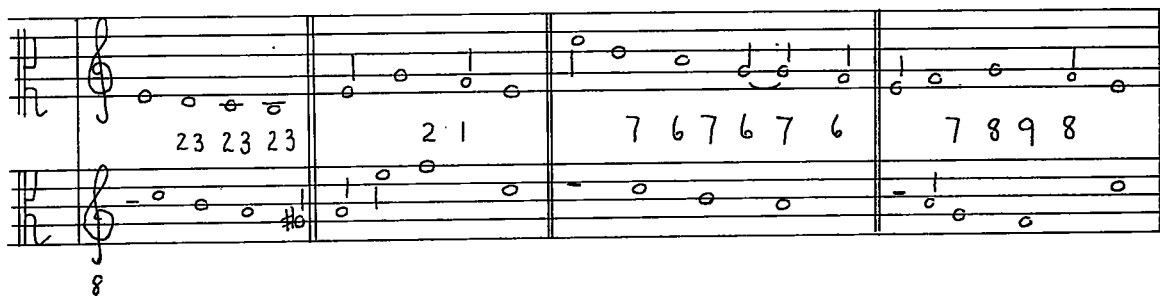
"Binding of the Fourth"



EXAMPLE 44

Butler:page 65

"Binding of thirds and sixths"



EXAMPLE 45

Butler:page 65

"Binding of seconds and sevenths"

## EXAMPLE 46

Butler:page 66

Example 46 shows two staves of music. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The music is divided into three measures. The first measure contains a whole note on G4 in the top staff and a whole note on G3 in the bottom staff, with the interval labeled 'Trit. 5'. The second measure contains a whole note on A4 in the top staff and a whole note on F3 in the bottom staff, with the interval labeled  $4\frac{1}{2}$  6. The third measure contains a whole note on B4 in the top staff and a whole note on G3 in the bottom staff, with the interval labeled  $4\frac{1}{2}$  3 2 3.

"Binding of the tritonus and semidiapente"

## EXAMPLE 47

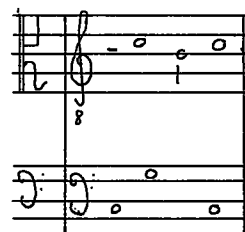
"Single Alligation, the fourth  
bound with a third"

Example 47 shows two staves of music. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The music is divided into two measures. The first measure contains a whole note on G4 in the top staff and a whole note on G3 in the bottom staff, with the interval labeled 8. The second measure contains a whole note on A4 in the top staff and a whole note on F3 in the bottom staff, with the interval labeled 8.

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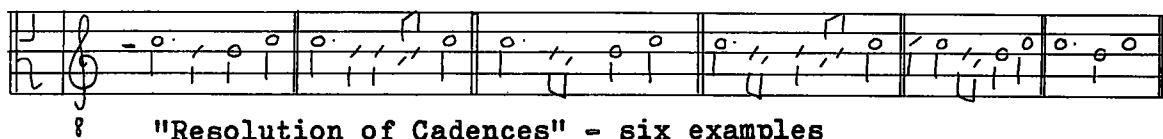
EXAMPLE 48  
"A Perfect Cadence"

p.66



EXAMPLE 49

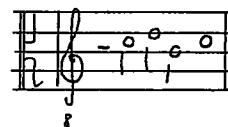
Butler:pp 66/7



"Resolution of Cadences" - six examples

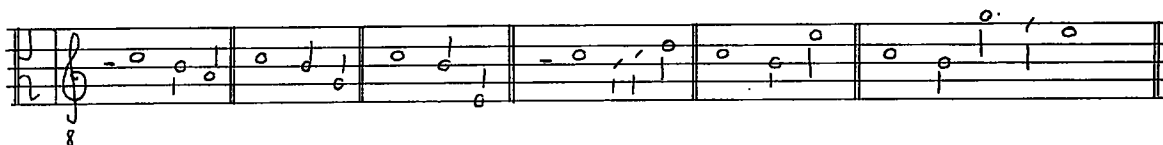
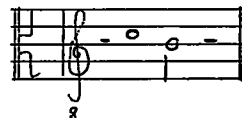
EXAMPLE 50  
"Raising the bound note into  
the next key".

p.67



EXAMPLE 51  
"The Imperfect Cadence"

p.67



EXAMPLE 52  
"The Imperfect Cadence"

p.67



EXAMPLE 53

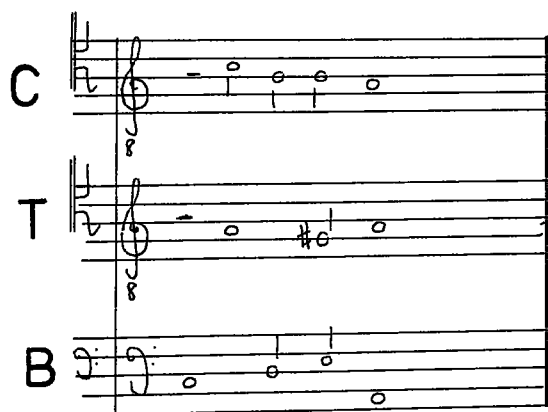
Butler:page 67

"Imperfect Cadence" as a result of changes  
in the bass progression.

EXAMPLE 54

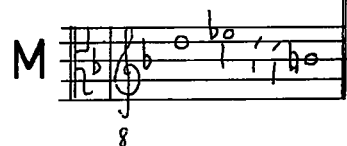
Butler:page 67

"Discord in a Cadence"



EXAMPLE 55

Butler:page 67



EXAMPLE 56

Butler:page 68

1

8

EXAMPLE 57

Butler:page 68

2

8

Two Examples of Continued Binding,by way of Morley.



EXAMPLE 60

Butler:page 69

3

The musical notation for Example 60 consists of two staves, treble and bass, with a three-measure phrase. The first measure contains a half note G4 in the treble and a half note F4 in the bass. The second measure contains a half note A4 in the treble and a half note G4 in the bass. The third measure contains a half note B4 in the treble and a half note A4 in the bass. The notes are connected by a slur, and there are fermatas over each note.

3 "The third way is when to every such three notes you prefix a minim..."

EXAMPLE 61

"But then the form of the point is altered thus..."

The musical notation for Example 61 consists of two staves, treble and bass, with a three-measure phrase. The first measure contains a half note G4 in the treble and a half note F4 in the bass. The second measure contains a half note A4 in the treble and a half note G4 in the bass. The third measure contains a half note B4 in the treble and a half note A4 in the bass. The notes are connected by a slur, and there are fermatas over each note. The text "Butler:page 69 etc" is written to the right of the notation.



EXAMPLE 62

Butler: page 69

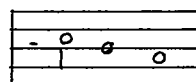
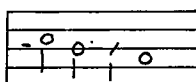
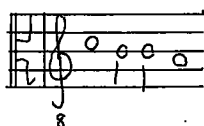
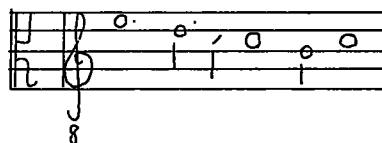
4

8

4 "The Fourth is a continued binding, when after an odd crotchet there follow many syncopated minims before you come to another single crotchet to make the time even"

EXAMPLE 63  
"Syncopata"

page 70



EXAMPLE 64

"Parting the measure-note into  
sundry figures"

Butler:page 70

EXAMPLE 65

"Cadence always sharp"

page 71



# EXAMPLE 66

Butler:page 73

The musical score for Example 66 consists of three systems, each with a single staff. System 1 is in treble clef and shows a treble-discant. System 2 is in bass clef and shows a bass-discant. System 3 is in bass clef and shows a bass-discant. The score includes various musical notations such as notes, rests, and accidentals.

- 1 An example of Treble-discant from Morley
- 2 Two examples of Bass-discant from Morley.
- 3

EXAMPLE 67

p.74

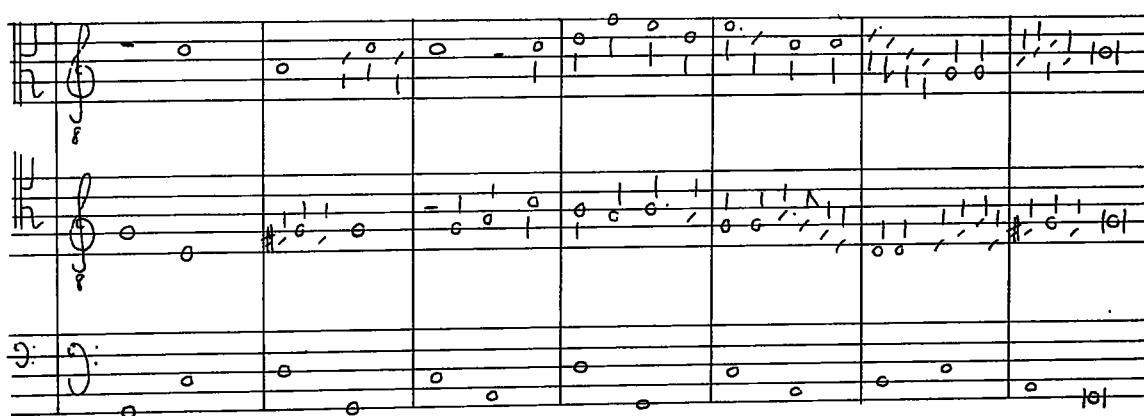
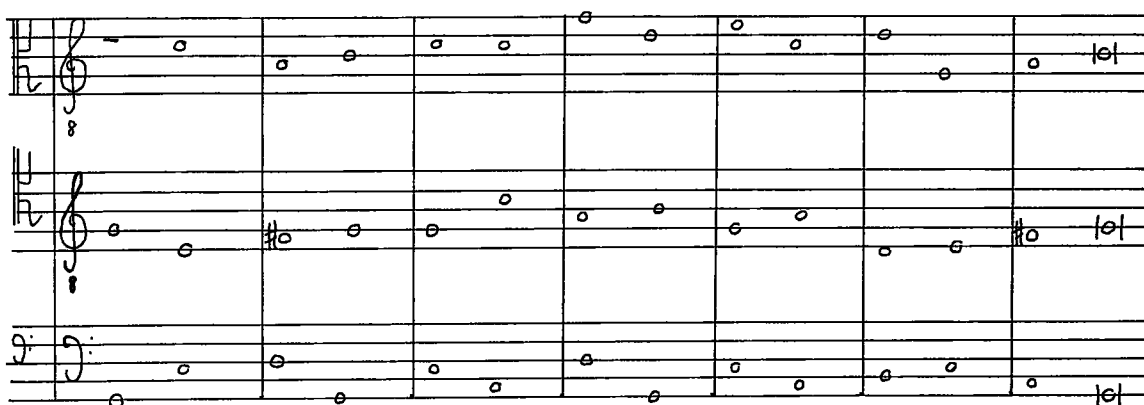
1 2

3 2 3

"that inimitable Lesson of Mr Bird's"

## EXAMPLE 68 "In Counterpoint thus"

Butler:page 75



## EXAMPLE 69 "In Discant thus"

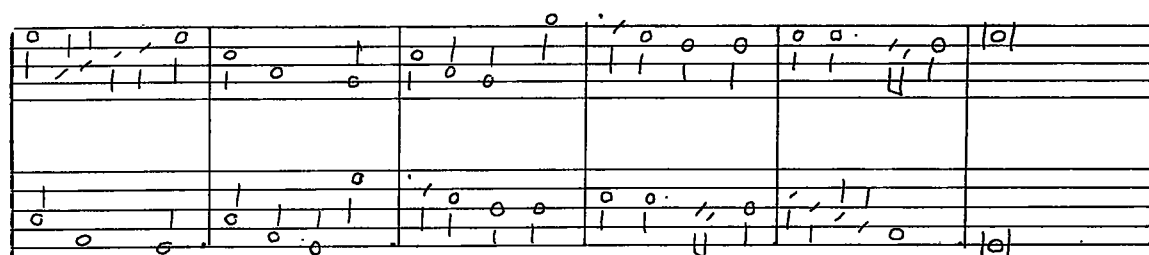
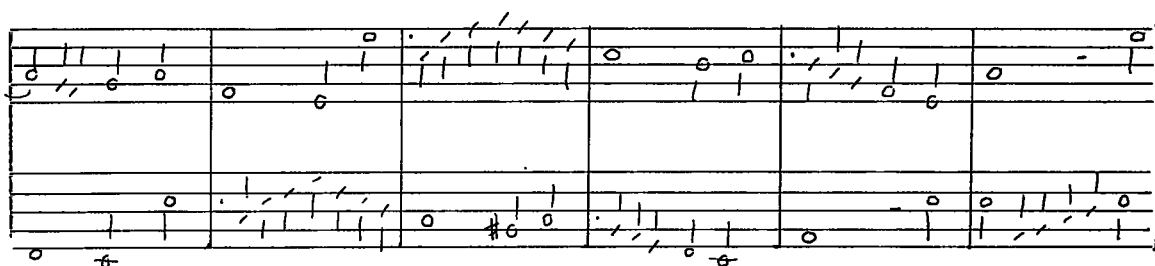
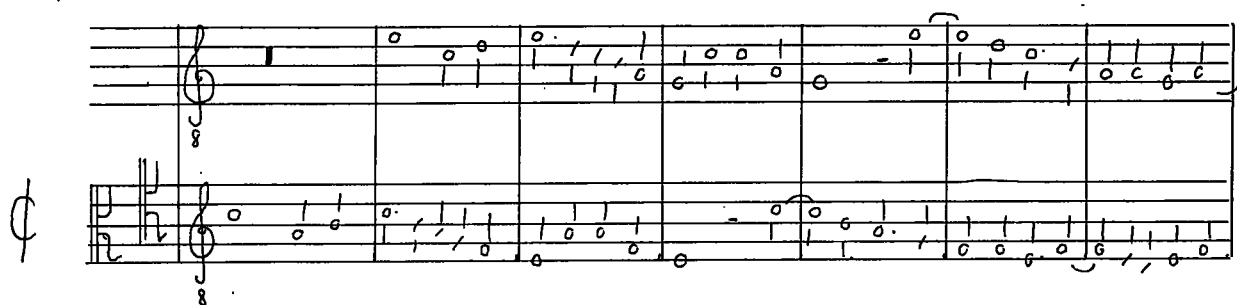
Butler:page 75

## EXAMPLE 70

Bütler: pages 75/6

The image displays two systems of handwritten musical notation. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and concludes with a final cadence. The lower staff is in bass clef with a key signature of one flat. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and concludes with a final cadence. The second system also consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and concludes with a final cadence. The lower staff is in bass clef with a key signature of one flat. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and concludes with a final cadence. The notation is handwritten and includes various musical symbols such as rests, notes, and bar lines.

The Canon is Fuga in Epidiapason, seu Octava superiore,  
post duo Tempora.

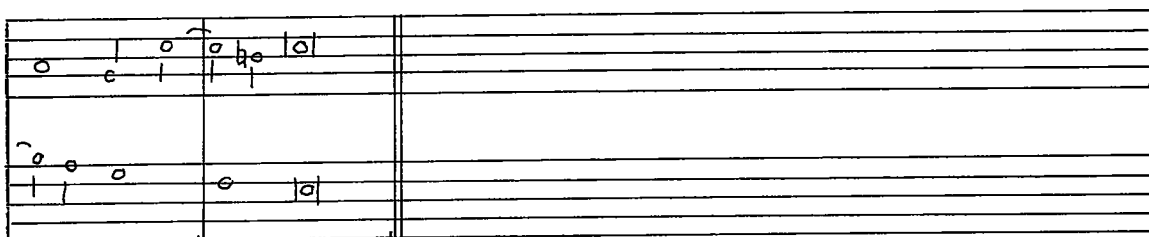
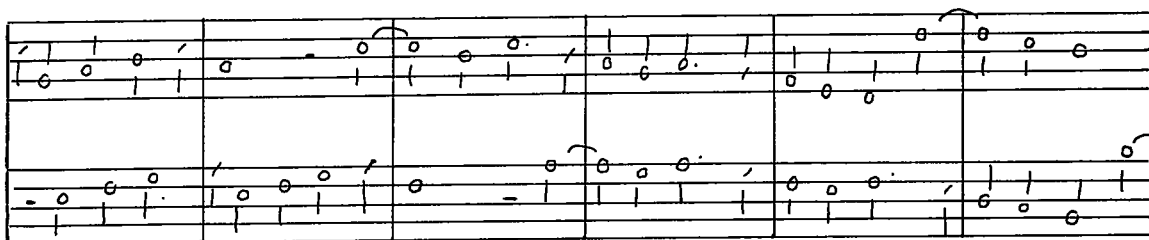
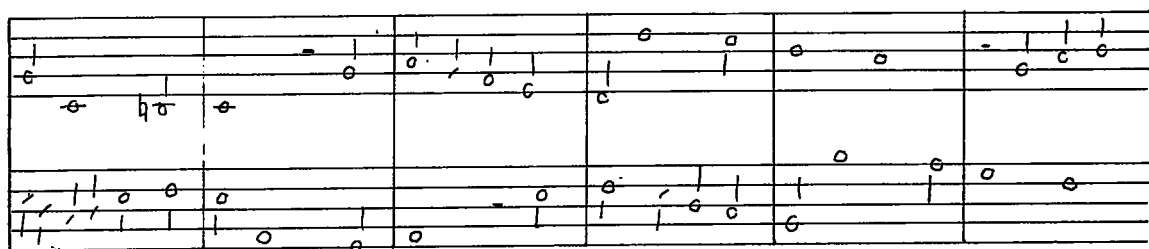


EXAMPLE 71

Butler:page 76

The Canon is Fuga in Tertia superiore post Tempus





## EXAMPLE 72

Butler:page 76

The Canon is Fuga in Hypodiapente post Tempus

## EXAMPLE 73

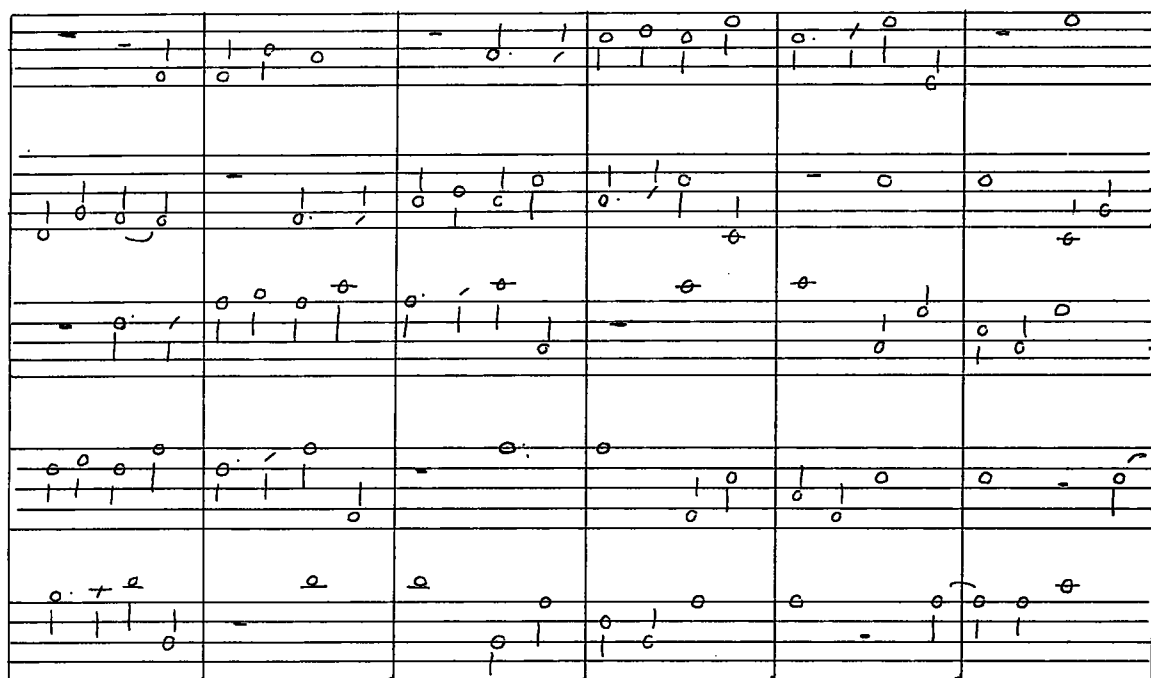
Butler:page 77

Handwritten musical score for Example 73. It consists of five staves, each with a treble clef and a common time signature (C). The notation is in a single system, with measures separated by vertical bar lines. The music features various note values, including quarter notes, half notes, and whole notes, along with rests. The first staff begins with a common time signature and a treble clef. The second staff begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a treble clef. The fifth staff begins with a common time signature and a treble clef.

Continuation of the handwritten musical score from the previous block. It consists of five staves, each with a treble clef and a common time signature (C). The notation is in a single system, with measures separated by vertical bar lines. The music features various note values, including quarter notes, half notes, and whole notes, along with rests. The first staff begins with a treble clef. The second staff begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a treble clef. The fifth staff begins with a treble clef.

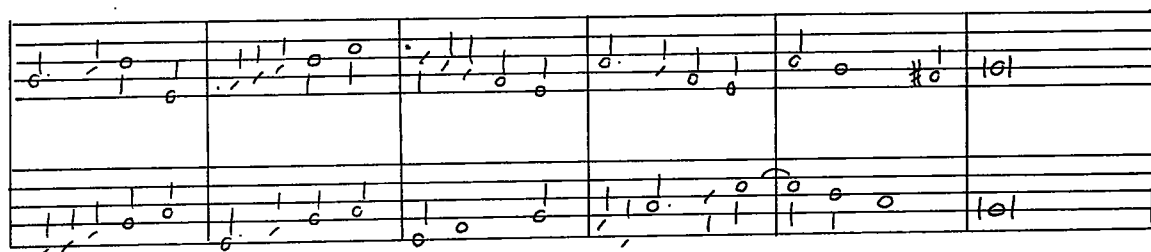
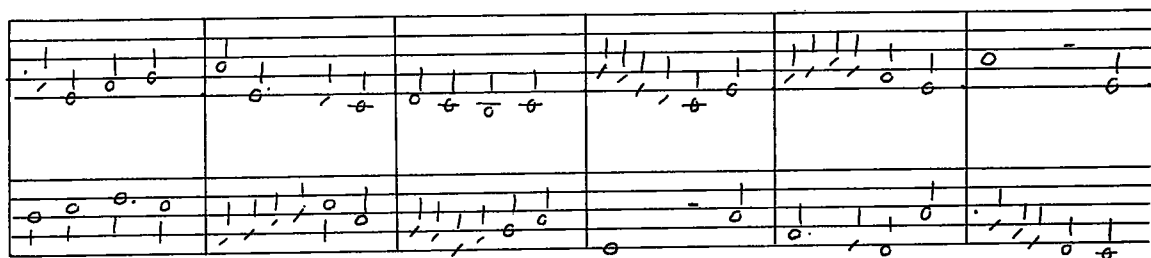
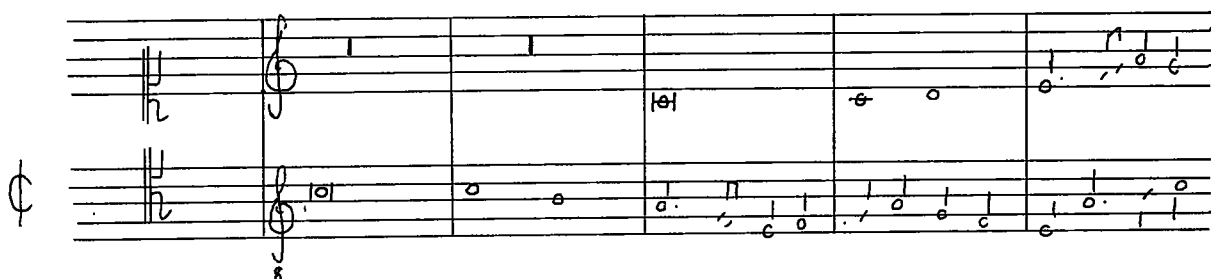
/over

Fuga 5 Vocum in Tertia superiore post Tempus



## EXAMPLES 74 &amp; 75

Butler: page 77

Fuga in Unisono post duo tempora & per  
Contrarium Motum

Example 74 is the lower of the two parts as given here.  
Butler gives it in full as "The Resolution of the Reply prickt  
as it is sung".

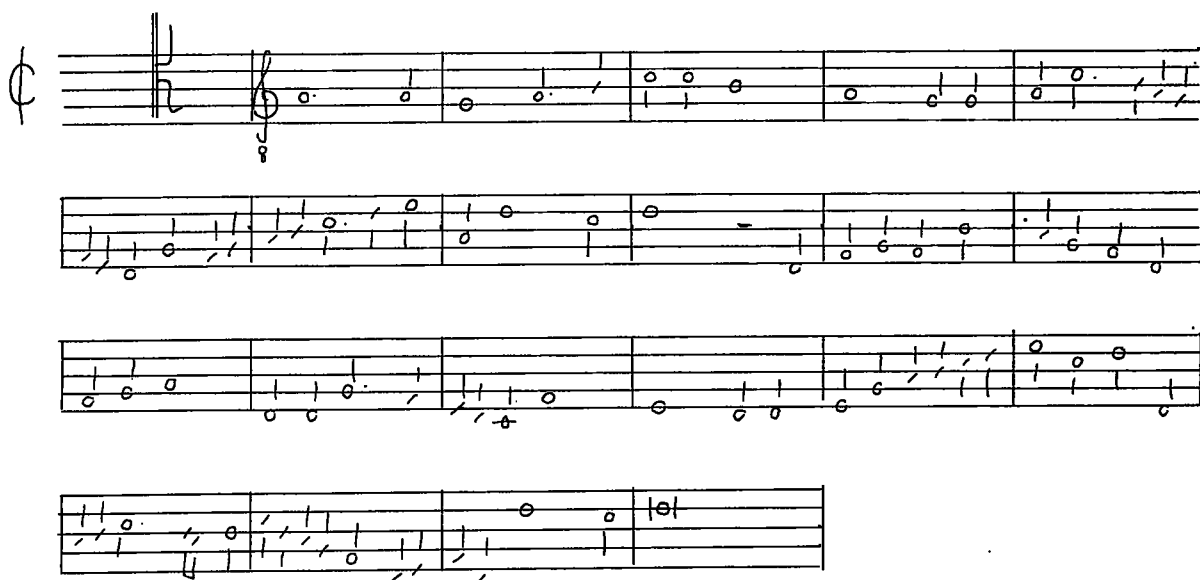
EXAMPLE 76

Butler:page 78

"The first way of Harmonia Gemina"

Vox Superior, or the higher Part of the Principal

The musical score is written on four staves. The first staff begins with a treble clef and a common time signature (C). The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals. The second staff continues the melody with similar notation. The third staff shows a continuation of the piece, with some notes beamed together. The fourth staff concludes the piece with a double bar line and a repeat sign.

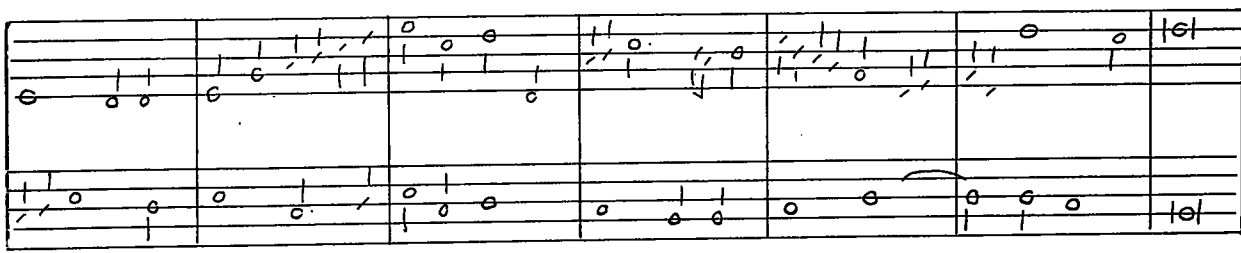
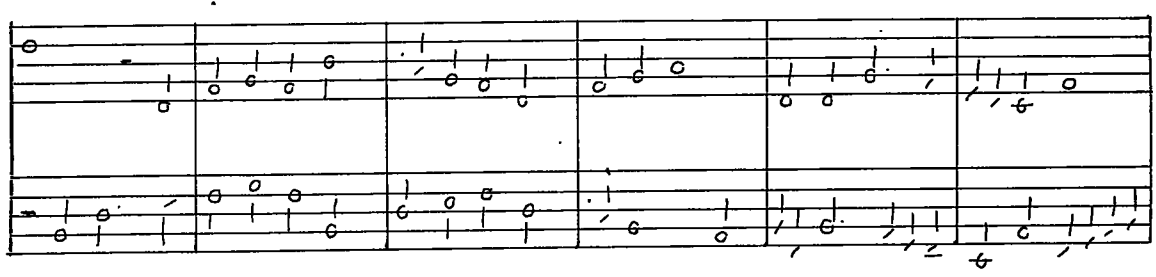
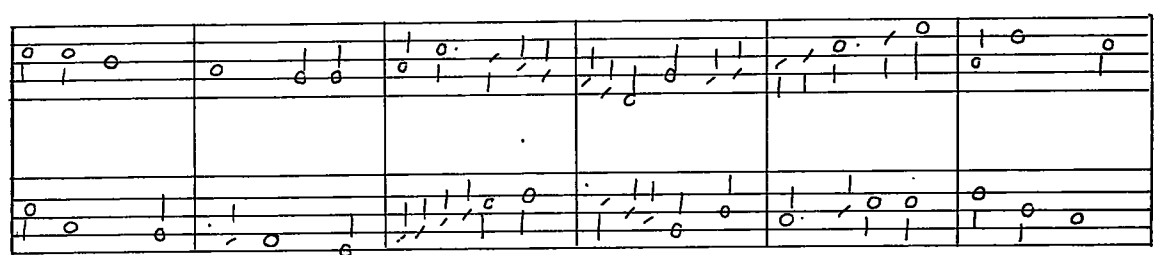
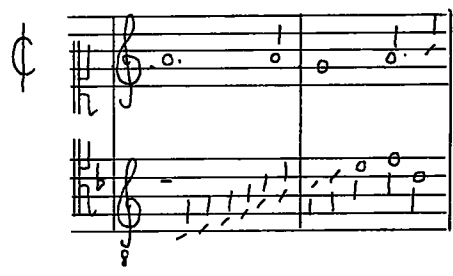


## EXAMPLE 77

Butler:page 79

"The first way of Harmonia Gemina"

Vox inferior or the lower Part of the Principal



EXAMPLE 78

Butler:page 79

The higher of these two parts is described by Butler as follows:-  
"Resolutio Vocis inferioris quae ascendit ad Octavam: or  
the reply of the lower part, in Epidiapason or the Eight  
above".

The lower of the two parts:-  
"Resolutio Vocis superioris quae descendit ad Quintam:  
or the reply of the higher part, in Hypodiapente or  
the fifth below".

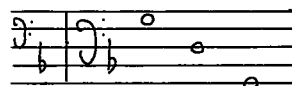


## EXAMPLE 79

Butler:page 83

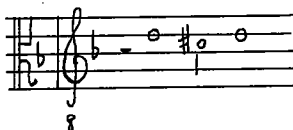
## CADENCES

As if, the Tone being Sol, the diapason be

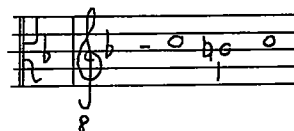


the primary Cadence

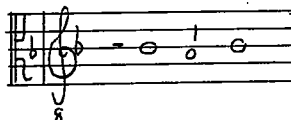
fifth cadence



fourth cadence

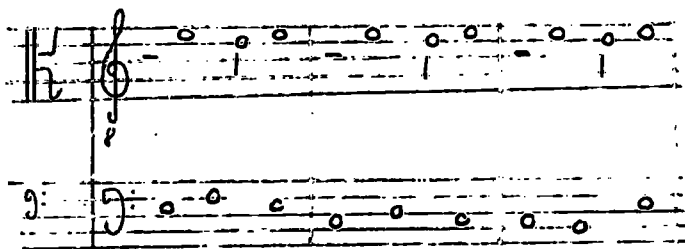


the third cadence



## EXAMPLE 80

"The La Cadence"



## EXAMPLE 81

Butler:page 89

"Setting in Counterpoint"

Tr

M

Te

B

This is the same as Example 18 except that Butler makes a mistake in the notation of the Bass part at the very beginning: the first note in the Bass should either be semibreve D or minim D preceded by minim rest.

EXAMPLE 82

"Setting in Discant"

Butler: page 91.

Butler here advocates the use of bar lines "that you may the more easily see, in true music, to contrive your points together, and afterwards espy and correct your errors" but this does not stop him making one or two errors in his transcription. In the top part, for instance, the first and second notes of bar 4 belong in bar 3; at the end of bar 5, voices 1 & 4 have a choice pair of octaves in Butler's transcription. The errors have been corrected above.

A handwritten musical score consisting of five staves, each with a treble clef and a key signature of one flat (B-flat). The notation is written in a cursive, handwritten style. The first staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second staff features a series of eighth notes, followed by a half note, and then a series of eighth notes. The third staff shows a series of eighth notes, followed by a half note, and then a series of eighth notes. The fourth staff contains a series of eighth notes, followed by a half note, and then a series of eighth notes. The fifth staff displays a series of eighth notes, followed by a half note, and then a series of eighth notes. The notation is dense and fills most of the staves.

EXAMPLE	PAGE NO.	SOURCE
29	58	Calvisius F2v-F3r
56	68	Morley page 160
57	68	Morley page 160
58	69	Morley page 168
59	69	Morley page 169
60	69	Morley page 168
61	69	Morley page 168
62	69	Morley page 169
66	73	Morley pages 163 & 167
67	74	Morley page 185
68	75	Morley page 180
69	75	Morley page 180
70	76	Calvisius I5v-I6r
71	76	Calvisius I8r-I8v
72	76	Calvisius I8v-K1r
73	77	Calvisius K1v-K2r
74	77	Calvisius K1r
75	77	Calvisius K1v
76	78	Calvisius K4v
77	79	Calvisius K5r
78	79	Calvisius K5v-K6r

CALVISIUS      References here are to Melopoeia sive Melodiae condendae Ratio, Erphordiae [=Erfurt], 1592.

MORLEY      References here are to A Plain & Easy Introduction to Practical Music, modern edition by R.A. Harman, London, J.M. Dent, 1963.

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